Adobe Photoshop | Corel Painter | Adobe Illustrator | DrawPlus

www.digitalartistdaily.com

# digital artist 24

Inspiration & [illegible] creative community

## Video tutorials
**20+ minutes of tuition**

**127 inking brushes**
Sumi-e and splatter

**60 vintage textures**
Perfect paper effects

**On the free CD**

Over 50 pages of tutorials

## Graphic art in Illustrator
**Inside:** Use geometric shapes and strong hues for impact

Mixed media

## Paper effects
New ways to work with paper texture

## Control your brushes
Customise your brushes using scanned marks, spacing and pressure presets

Painter techniques

## Work with Oils in Corel Painter
Get Van Gogh's Expressionist style using Corel Painter 12

## Design a backdrop
Use colour and pattern to add visual interest to your portraits

## Create fabric
Use vectors and 3D to achieve the look of felt

ISSUE 24 £6.00
IMAGINE PUBLISHING
9 772042 203008 24

NEW!

painter™ 12

Changing what's possible in art

Find out more at www.corel.co.uk/ip

COREL™

## Artist info



**Kun Chin Lin**

Personal portfolio site **linkunchin.cghub.com**
Country **Taiwan**
Software used **Photoshop**

Taiwanese illustrator Kun Chin Lin explores action and fantasy themes in a semi-realistic style with strong use of colour. He enjoys creating flights of the imagination based on myths, legends, sci-fi and horror. Check out his website to see more of his action-packed artwork.

Killer
2011 **Photoshop**

# Welcome

## to issue twenty-four of Digital Artist

**April Madden,**
Editor

April

Discover more at
**www.digitalartistdaily.com**

## What to expect from us every issue...

"Digital Artist is the only magazine that covers all styles and genres of digital art. Our drawing techniques, software and style tutorials and reviews of top creative kit are by artists, for artists, giving you the resources you need to create fantastic artwork"

### Software covered in this issue

**Corel Painter**

**Adobe Photoshop**

**Adobe Illustrator**

**Plus:** modo, DrawPlus, procreate & more

**One of my favourite things about digital art is the brushes.** I can make them out of anything – watercolour blobs, oily streaks, the cat. I can achieve a range of marks in a few clicks that would otherwise involve sitting there for hours painstakingly trimming hairs off a filbert until I got the perfect shape.

This issue we're all about that kind of tweakable customisation. Whether it's Photoshop brushes (p48), Painter brushes (p40), graphic motifs (p32), textures in modo (p54), backdrops for portraits (p62), the composition of reflections (p68) or line art in Illustrator (p74), our expert artists, designers and illustrators have got a way that you can tweak, customise, remix and reappropriate tools, styles, subject matter and effects to create unique contemporary artwork.

And for those who are already in the vanguard of what's new and hot stylistically but are just about to make their debut on the industry stage (graduates, I'm looking at you again!), we've got the second of our survival guide features on employment in the art world on p26. So whatever you need to help your work stand out from the crowd, it's right here. Enjoy!

# Contents


**3**
**About the cover artist**
Meet this issue's cover artist, Taiwan-based illustrator Kun Chin Lin

**10**
**Interview: Life stories**
We meet New Zealand-born, Netherlands-based Toby Morris

**16**
**Community**
The latest news, views and more from around the digital art world

**20**
**Gallery**
Our favourite imagery this issue

**22**
**Zeitgeist**
The latest books, gadgets, gizmos, shows and other lovelies we're rocking

**24**
**Artist Spotlight**
We introduce illustration graduate Sebastian Arnold's gritty style

**82**
**Reviews Hands on with...**
Meet Rory Doona and Nana Li, the team behind Sora Sabi Creative Studio

**84**
**Reviews DrawPlus X5**
We take a look at the latest iteration of Serif's competitively-priced vector suite

**85**
**Reviews procreate**
This iPad art studio may have a silly name, but how does it perform?

**86**
**Creative 101 Q&A**
Experts Mart Biemans and N Gingerboom answer your queries

**90**
**Creative 101 Focus on**
Duncan Beedie explains how to get an effective papercraft look in an illo

**92**
**Creative 101 Cheat Guide**
James Oconnell walks us through the key points of the mid-century aesthetic

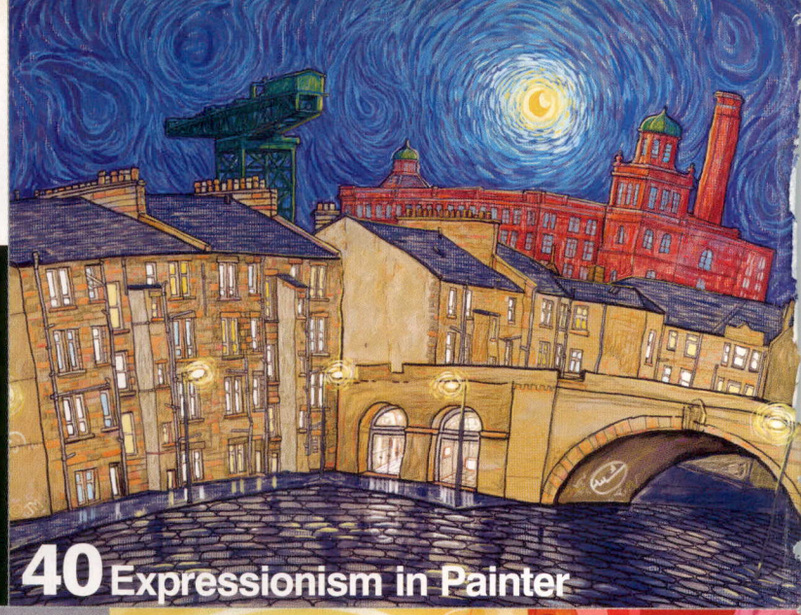
**94**
**Creative 101 Drawing 101**
Lionel Cutmore explains composition for still-life drawings and digital art



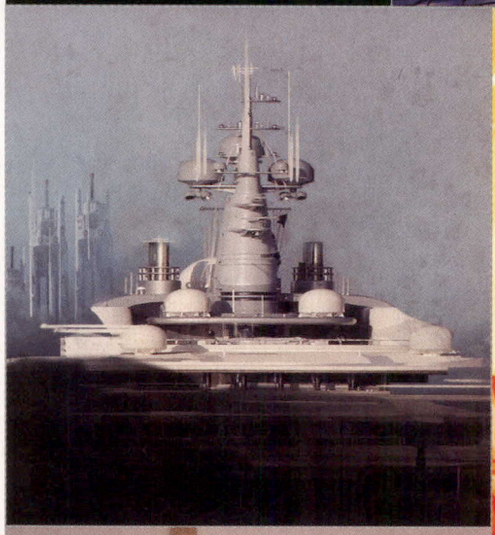
## Subscribe

**7 Exclusive offer for US readers**
Get a discount of over $5 an issue when you subscribe today!

**60 Subscribe today**
Get your copy of the magazine every month before it hits the shops


**40 Expressionism in Painter**

feature

**26 Grab your first job**

Not interested in freelancing but still want a career in the arts? Poz Watson explores your options in our essential guide to creative careers

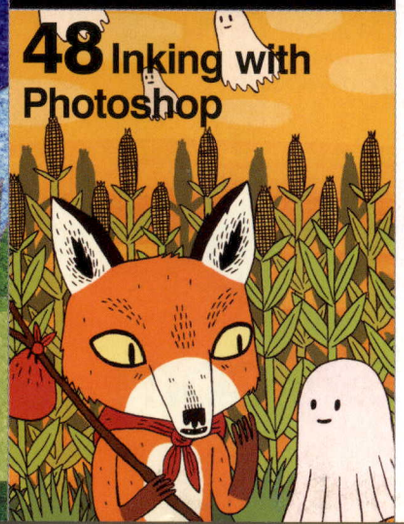
62 Work backgrounds into portraits

54 Create a tactile felt effect

**99 On your free disc**

**127** Photoshop ink brushes
**60** vintage postcard textures
**50** comic-book reference photos
**24** minutes of video tuition
**Plus:** Tutorial files, wallpapers

Buy back issues at imagineshop.co.uk



48 Inking with Photoshop

# Tutorials

## Advice & techniques from professional artists to help create your best-ever art

**32**
**Design graphic artwork**
Neil Stevens explains how he uses standing vector elements, simple colours and geometric overlays in his Tour de France print series

**40**
**Expressionism in Painter**
Channel Van Gogh, Schiele and Klee into a contemporary slant on Expressionism with John Malcolm's Corel Painter tutorial

**48**
**Inking with Photoshop**
Control your brushes with Jack Teagle's essential advice on creating and customising brush presets in Photoshop. He's gone inky, what will you do?

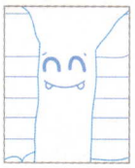
**52**
**Evolution of an image: Hornos de Hierro**
Santiago Calleriza walks us through his industrial image Hornos de Hierro (Iron Furnaces)

**54**
**Create a tactile felt effect**
Go retro with this toybox texture as Teodoru Badiu explains how to use vectors and 3D to create an illustration that's an homage to Fuzzy-Felt

**62**
**Work backgrounds into portraits**
Backgrounds don't have to be boring. Sally-Jane Thompson explains a few tricks from the comics world that add life and movement to portraits

**66**
**Artist Retrospective: David Litchfield**
We take a look back on ten of David's favourites from his fascinating project Drawing a Day

**68**
**Compose with reflections**
Andy Hau explains his fascination with slippery, shiny, tricksy reflections and demonstrates how you can mimic their elusive effects



**74**
**Play with paper textures**
Matt Daniels is inspired by a spot of doodling in this tutorial and explores just how much fun you can have with a simple piece of lined paper

If you'd like to contribute, email **april.madden@imagine-publishing.co.uk**

## Neil Stevens

**www.crayonfire.co.uk**

Neil's self-initiated project about the Tour de France showcased some great graphic landscape art in his unique style. We got him to walk us through the process in his tutorial, which starts on p32.

## John Malcolm

**johnmalcolm1970.co.uk**

We challenged John to take a look at Expressionism this issue and explore how Painter's brushes can help you create an expressive oil painting in this well-known style. Find out more on p40.

## Jack Teagle

**www.jackteagle.co.uk**

Jack's highly controlled line work combines traditional dip pens with Photoshop techniques. We asked him for some essential tips on creating and controlling custom brushes, which he shares on p48.

## Teodoru Badiu

**www.theodoru.com**

Teodoru is a master of combining 2D and 3D workflows to create unique illustrations. This issue we challenged him to reproduce the look of one of our childhood favourites, Fuzzy-Felt, on p54.

## Sally-Jane Thompson

**sallyjanethompson.co.uk**

Sally's background in comics art means that she's an expert in the use of pattern and design to amp up a portrait. She shares her essential tips in this tutorial on p62.

## Andy Hau

**www.andyhau.com**

As an architect, Andy's knowledge of materials and their properties means he's the perfect person to explore reflective surfaces and how you can reproduce their shine. Find out how in his guide on p68.

# Contributors

## Meet this issue's collection of experts

## Matt Daniels

**www.stickypop.co.uk**

Matt takes his inspiration from classroom doodles this issue as he explores what you can do with a lined paper texture, Illustrator and a dose of creativity. Find out what he created in his tutorial on p74.

## Mart Biemans

**www.martbiemans.com**

18-year-old Mart makes his **Digital Artist** debut in our Q&A section this issue as he shares his personal methodologies for creating a portrait image using geometric shapes. Find out how it's done on p86.

## N Gingerboom

**www.nattherat.co.uk**

The mysteriously monikered comics artist is another addition to our Q&A team this issue, dealing with colouring manga, using halftones and the benefits of sketching with blue line pencils. Find it on p88.

## Duncan Beedie

**www.duncanbeedie.co.uk**

Funny story: Duncan won one of our Facebook giveaways recently and when he sent over his details we couldn't resist having a peek at the artwork on his website. You can find out why in the Q&A on p90.

## James Oconnell

**www.james-oconnell.com**

James takes on our Cheat Guide this issue, exploring the mid-century aesthetic in terms of line, colour and content to help you create a retro masterpiece easily. He shares his tips and tricks on p92.

## Lionel Cutmore

**lionelcutmore.deviantart.com**

This issue Lionel explores observational drawing and composition, starting off with still life and the framing and compositional tricks that can help you set up and draw such a piece. See it on p94.

## Want to join the Digital Artist party? Set up a free gallery on our website

## www.digitalartistdaily.com


digital artist

Imagine Publishing Ltd
Richmond House 33 Richmond Hill
Bournemouth Dorset BH2 6EZ
☎ +44 (0) 1202 586200
**Web:** www.imagine-publishing.co.uk
www.digitalartistdaily.com

### Magazine team

**Editor April Madden**
april.madden@imagine-publishing.co.uk
☎ 01202 586201

**Editor in Chief Jo Cole**

**Senior Designer Carly Barrett** — Designer of the Year

**Sub Editor Hannah Phillips**

**Head of Design Ross Andrews**

**Contributors**
Teodoru Badiu, Duncan Beedie, Mart Biemans, Lynette Clee, Lionel Cutmore, Matt Daniels, N Gingerboom, Andy Hau, Kun Chin Lin, John Malcolm, James Oconnell, Sarah Slee, Neil Stevens, Carl Sutton, Jack Teagle, Sally-Jane Thompson & Poz Watson

**Advertising**
Digital or printed media packs are available on request.

**Advertising Director** James Willmott
☎ 01202 586432
james.willmott@imagine-publishing.co.uk

**Head of Sales** Hang Deretz
☎ 01202 586442
hang.deretz@imagine-publishing.co.uk

**Advertising Manager** George Lucas
☎ 01202 586421
george.lucas@imagine-publishing.co.uk

**Account Manager** Matthew Knifton
☎ 01202 586434
matthew.knifton@imagine-publishing.co.uk

**Cover image**
Killer by Kun Chin Lin

**Cover disc**
**Head of Digital** Mat Toor
**Senior Multimedia Editor** Tom Rudderham
daxtrahelp@imagine-publishing.co.uk

**Photo Studio**
Studio equipment courtesy of Lastolite (www.lastolite.co.uk)

**International**
**Digital Artist** is available for licensing. Contact the International department to discuss partnership opportunities.

**Head of International Licensing** Cathy Blackman
☎ +44 (0) 1202 586401
licensing@imagine-publishing.co.uk

**Subscriptions**
**Head of Subscriptions** Lucy Nash
subscriptions@imagine-publishing.co.uk

For all Subscription Enquiries
Email digitalartist@servicehelpline.co.uk
☎ (UK) 0844 848 8410
☎ (Overseas) +44 (0) 1795 414 611
13 issue subscription (UK) – £62.40
13 issue subscription (Europe) – £70
13 issue subscription (ROW) – £80

**Circulation**
**Head of Circulation** Darren Pearce
☎ 01202 586200

**Production**
**Production Director** Jane Hawkins
☎ 01202 586200

**Founders**
**Group Managing Director** Damian Butt
**Group Finance & Commercial Director** Steven Boyd
**Group Creative Director** Mark Kendrick

**Printing & Distribution**
Printed by William Gibbons & Sons Ltd, 26 Planetary Road, Willenhall, West Midlands, WV13 3XT

Distributed in the UK & Eire by: Seymour Distribution, 2 East Poultry Avenue, London, EC1A 9PT. Tel 0207 429 4000

Distributed in Australia by: Gordon & Gotch, Equinox Centre, 18 Rodborough Road, Frenchs Forest, NSW 2086. Tel + 61 2 9972 8800

Distributed in the Rest of the World by: Marketforce, Blue Fin Building, 110 Southwark Street, London, SE1 0SU. Tel 0203 148 8105



**Disclaimer**
The publisher cannot accept responsibility for any unsolicited material lost or damaged in the post. All text and layout is the copyright of Imagine Publishing Ltd. Nothing in this magazine may be reproduced in whole or part without the written permission of the publisher. All copyrights are recognised and used specifically for the purpose of criticism and review. Although the magazine has endeavoured to ensure all information is correct at time of print, prices and availability may change. This magazine is fully independent and not affiliated in any way with the companies mentioned herein.

© Imagine Publishing Ltd 2011



ISSN 2042-2032



recycle
When you have finished with this magazine please recycle it.

# SPECIAL OFFER FOR USA READERS

# Subscribe today and get 4 issues free*

Non-US readers turn to page 60

## SUBSCRIBER BENEFITS

- Subscribe & pay just $130 for 13 issues
- Receive the mag before it appears in stores
- Get each issue for as little as $10 (usually $14.99)
- Never miss an issue
- Money-back guarantee on unmailed issues

## Two quick & easy ways to subscribe

To order securely online via credit or debit card, visit the website below and enter the offer code USA

**www.imaginesubs.co.uk/dig**

To order by phone, call the number below and quote the offer code USA

**+44(0)1795 414 611**

*** Terms and conditions** This is a US subscription offer, please don't forget to quote USA when ordering. You will actually be charged £80 sterling for an annual subscription. This is equivalent to $130 at the time of writing, although the exchange rate may vary. We publish 13 times a year – your subscription will start from the next available issue. *4 free issues refers to the USA newsstand price of $14.99 for 13 issues being $194.87, compared with $130 for a subscription. This offer expires 31 December 2011.

"My daughter, Abigail, is very particular. Everything has to be just so, or else. So, when she wanted to make some mini-posters for her dollhouse, I knew it'd be a nightmare if she didn't get what she wanted. Thankfully, iStock had exactly the kind of pictures she was after. I can never thank you enough!"

Emma Griffiths,
Cambridge

# SOMETHING FOR EVERYONE

Even devil-children like Abigail.

More than 9 million royalty-free photos, illustrations and more for even the most devilish ideas.

**www.iStockphoto.com**

# Life stories

**Toby Morris** Illustrator, designer, art director and writer
**Personal portfolio** Xtotl.blogspot.com
**Location** The Netherlands
**Software used** Photoshop

> My style is usually not too serious – I've never been one for overly technical or perfect work, I like to see the personality of the artist come through

**Toby Morris is a self-taught artist from New Zealand who currently lives in the city of Amsterdam.** His varied personal portfolio includes autobiographical books and projects, as well as murals and more. He successfully uses his skills to tell a story and inject comedy into his art, with examples including a comic based on his great-grandmother, a visual diary of his first year spent in Amsterdam and 200 People I Used to Know based on, well, 200 people that Toby used to know.

His unique approach to recording life as he knows it in so many fun and creative different ways is what intrigues us about this artist. We wanted to find out how he continues to evolve the style of his art, what it's like working with an extremely limited palette on certain projects and just how he approaches his work. Join us as we chat with him about his love of robots, digital art techniques and French comics.

1

**Digital Artist:** Tell us about yourself and your artistic background…
**Toby Morris:** I'm a New Zealander currently living in Amsterdam. I work as an art director at the advertising agency Weiden+Kennedy but I also produce more personal illustrations and comics work on the side.

I'm self-taught. I always drew comics growing up and that led me to doing illustration work and through that I learnt design and art direction. I think being self-taught gave me a real do-it-yourself attitude – a lot of my work I've published myself. I like having a hand in the whole process.

**Digital Artist:** How would you describe your personal style?
**Toby Morris:** My style is derived mainly from the clear-line comics style, but the last few years I've tried to branch out a bit by using colour more, different printing techniques and looser brushstrokes to get something a little rougher and to expand my range.

It's usually not too serious – I've never been one for overly technical or perfect work, I like to see the personality of the artist come through. In terms of content, I mainly switch between autobiographical drawings from memory and work inspired by b-movie trash culture – robots, monsters, rock music and so on.

**Digital Artist:** When did you first start creating artwork seriously?
**Toby Morris:** I can't imagine not drawing. I've done it for as long as I can remember. I wrote, drew, published and distributed my first comic when I was 13. It was called *The Amazing Adventures of Okapi* and it was pretty terrible.

**1. Toby Morris** Taken next to a detail from our mural at Discos Paradisos, Barcelona

**2. Beastwars Poster** 2011, fibre-tip pen, Photoshop. Concert poster for New Zealand metal band Beastwars

Segstwars
Zeitgeist
Goat Calls
WITH DJ's
ACE OK
&
PHONY
IOMMI
Sat
30th
Oct
2010
Watusi
FIVE DOLLARS

3

4

Hayao Miyazaki, Maurice Sendak, comics guys like Jaime Hernandez, Daniel Clowes and Dylan Horrocks, pulp art, gig poster artists like Jay Ryan and Guy Burwell. Recently I've become pretty obsessed with *Moebius* and French comics more generally.

**Digital Artist:** What inspires you?

**Toby Morris:** My last few big projects (*Alledaags* and 200 People I Used to Know) were both autobiographical, so I guess with those the inspiration is just everyday life, little things that make me laugh or stop and take notice.

**Digital Artist:** You mention on your blog that you're trying to develop your art style by drawing things you find difficult. Could you tell us a little more about this?

**Toby Morris:** Yeah, I always want to keep growing as an artist, expanding my skills. So you have to make an effort to not just draw the same things over and over that you're already good at. For example, a while ago I started to realise I was avoiding drawing hands, so I made myself draw them all the time – filled a few sketchbooks with them. It was tough, but I found a way to handle them that works for me and now I like drawing them.

5

**Digital Artist:** And when did you first start work professionally in the art industry?

**Toby Morris:** I started my first weekly comic strip in the *Salient* newspaper in my hometown of Wellington, New Zealand when I was 18. *Salient* started asking me for editorial illustrations and then bands around town started asking me for gig posters and through that I learnt to use Photoshop. I picked up other software too along the way and I started working as a full time designer at *Salient* in 2002. I've been working in various design, illustration and art direction jobs ever since.

**Digital Artist:** What or who are the primary influences for your art and style?

**Toby Morris:** I grew up on *Tintin* comics: Hergé was and still is my biggest influence. I also love

**Digital Artist:** Your Great Gran project is lovely – why did you decide to celebrate her life in comic book form and how did your family respond? Have you had much feedback from fellow artists about it?

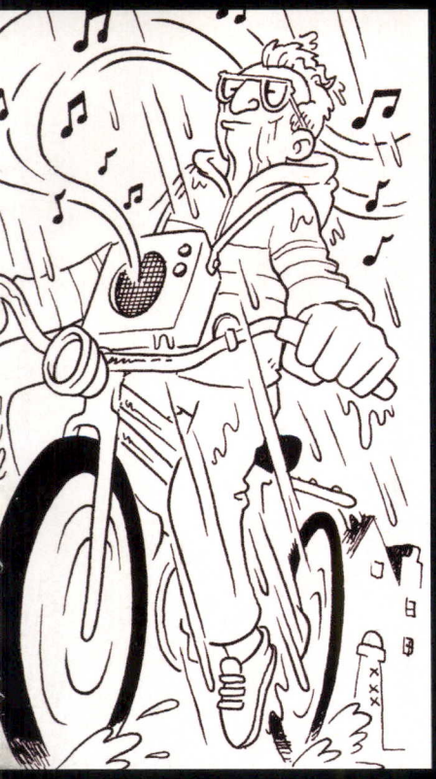
**Toby Morris:** I've been wanting to tell her story for a long time, and comics is the medium I keep coming back to. My family love it – they were very touched I think. They said I got the hedge wrong in the garden drawing but apart from that they were happy. Overall I've had a really good response to it. It's very simple and humble but a lot of work went into it.

**Digital Artist:** Is it true you also create murals? Tell us a little more about them. Do you vary the style of these according to the venue?

**Toby Morris:** I love doing murals – it's so cool

**3. William** 2011, brush pen, Photoshop. This is number 90 in the series 200 People I Used To Know

**4. Mr Alive (Detail)** 2007, fibre-tip Pen, Photoshop. Illustration for the magazine *Stu*



6

7

> "I've tried many times to go completely traditional but I keep coming back to digital to some degree, as it's so much more flexible"

to work on a large scale and do something more permanent. Yes, you've got to adapt to the space you're doing them in, find the tone and mood and use a style that will complement that. You don't want to ruin a space; if people are working there or living there they'll see it every day and you have to remember that.

My favourite one we did was with my good friend Ignasi Tudela in Barcelona. He had some friends opening a record shop who asked us to come and paint there – we had a lot of fun.

**Digital Artist:** The metal posters you created are really cool – how did you find this project and what was it like working with such a limited colour palette?

**Toby Morris:** I've been doing a bit of work for metal bands recently and really liking it. Metal is fun because you get away with being pretty over the top with your imagery. Using a limited palette is something I've been experimenting with in general recently, and it's perfect for metal – metal is not colourful.

**Digital Artist:** What are your favourite digital and traditional mediums or software to work in, and why?

**Toby Morris:** I love working digitally but I generally still try to keep things looking as hand-done as possible. Most of my work starts out as hand-drawn – pencils and either brush pens or fibre-tip pens – and then I usually turn to Photoshop for colouring, or sometimes a combo of Photoshop and painting.

For me I get a little put off when things look too glossy or perfect. I like seeing the human hand in the work; it's where the personality in a piece comes from. At the same time I've tried many times to go completely traditional but I keep coming back to digital to some degree, as it's so much more flexible.

**Digital Artist:** Do you combine traditional and digital media in your work? Could you tell us how and why or why not?

**Toby Morris:** All the time. My process now between what happens traditionally and what happens digitally is pretty fluid. They're just tools to be used, you know? Creatively it's good to be confident with both, you pick up the pencil when you need a pencil and the Wacom pen when you need that.

**Digital Artist:** Are there digital or traditional techniques or programs you'd like to learn more about? Why or why not?

**Toby Morris:** I'd love to have a go at those tablets where the screen is directly on the surface – that looks pretty handy, but really I'm not overly tech savvy, so I often end up learning things as I go, as I need to. I would love to be better at traditional painting, but that's been a long, slow road.

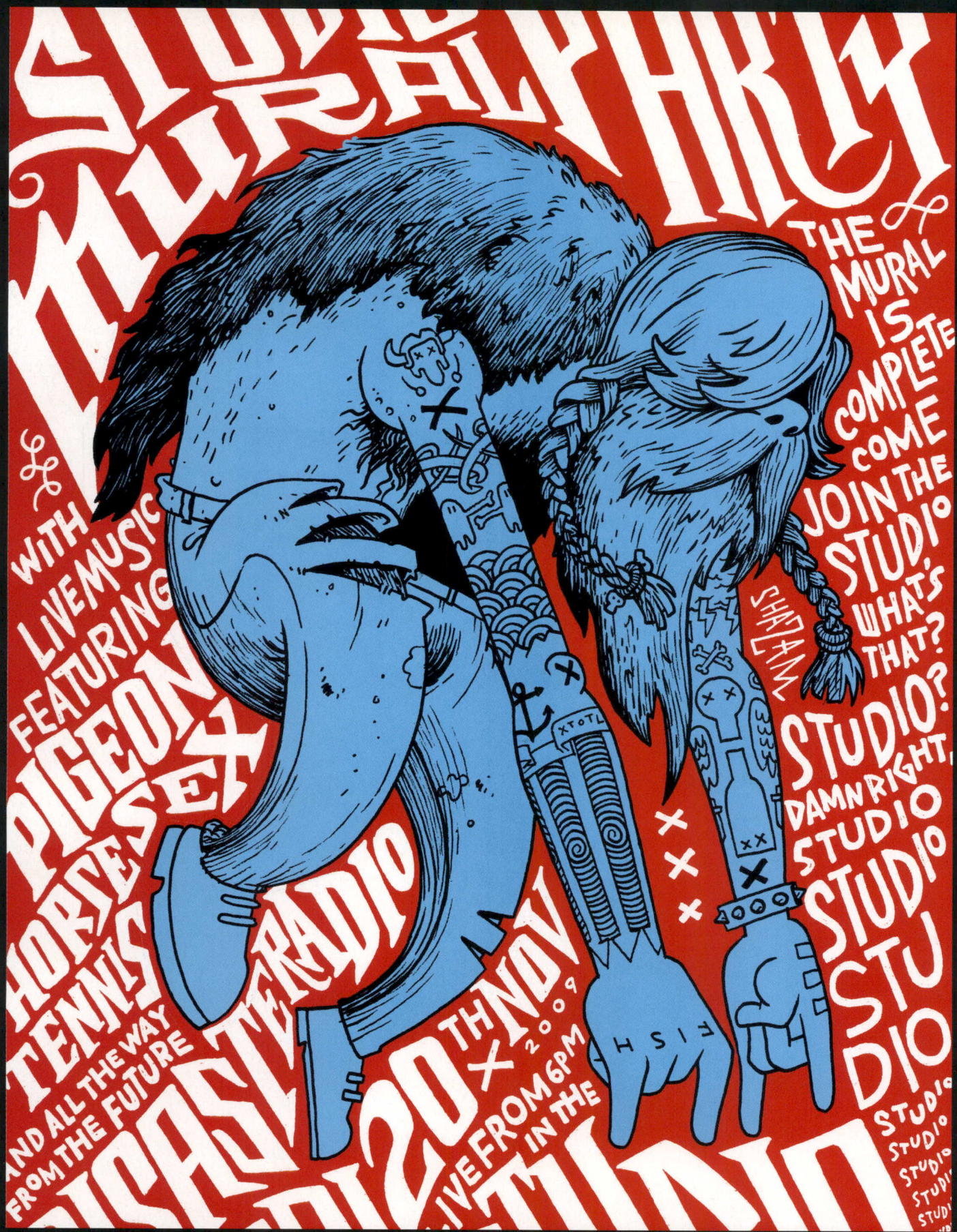
**Digital Artist:** Do you have a set workflow? What is it?

**Toby Morris:** It's different for every illustration, but usually it's some variation on pencils on the couch, inks or linework on the lightbox, maybe some painting for highlights and dark tones and

**5. Old Guy Blasts Classical** 2009, fibre-tip pen. A page from my book *Alledaags*. I love this guy

**6. Girl I Feel Like a Woman Soon** 2006, ball-point pen, Photoshop. Illustration for the poster magazine *Post No Bills*. Urge Overkill meets Shania Twain dream team

**7. Let's Get Lost** 2011, brush pen, Photoshop. Illustration for the magazine *Shazam*. Here I've drawn various layers of the picture on different sheets on the lightbox then used Photoshop to replicate printing effects




8

**8. Poster for studio mural party** 2009, fibre-tip pens, Photoshop. A poster for a party we threw to celebrate one of our murals. The character is my sketch for a part of the mural

**9. Mural painting** 2009. Painting a mural in the studio of Wieden+Kennedy, Amsterdam (I'm on the right)

**10. Alledaags exhibition** 2010. All 333 drawings from *Alledaags* exhibited as wallpaper

then scan and Photoshop the colour. Music on and coffee close by.

**Digital Artist:** Your 200 People I Used to Know project is a fantastic idea. How did you come up with it, how hard has it been to do and how do you decide on the style for each person?
**Toby Morris:** 200 People came about as a way to tell some good old stories really. I wanted to get better at portraiture, really capturing the essence of people, and I was also interested in finding a way to tell stories about my life without talking about myself all the time, which I was a bit sick of after my last book *Alledaags*.

It's been a fascinating project. It's hard because the people are real and they do often end up seeing the pictures, so you don't want to say or draw things about people that you wouldn't say to their face. It's so tempting to tell stories about bad or weird or gross things people did, but you have to be sensitive. In terms of the approach it was really fun, and has led me to try a lot of different styles and techniques, which is cool – you have to find a mood that fits each different character.

**Digital Artist:** The No Time Wasters project is hilarious – are you planning on doing any more like this? And do you enjoy something that's more writing and less visual-based?
**Toby Morris:** No, that was pretty unplanned, it just sort of happened. I do like writing as well so I may do another project that is purely based on that – who knows?

**Digital Artist:** Do you sell your work online? If so, what sort of stuff do you sell? If not, is it something you'd consider for the future?
**Toby Morris:** I've just started that recently (**alledaags.bigcartel.com**). It's a bit of a pain to be always packaging things up, licking stamps and all that, but it's nice to be able to reach people really directly. I'm a bit too busy and/or disorganised to really push it as far as I could but it's good to have some things available online that people can buy.

9

> "I tried a lot of different styles and techniques... you have to find a mood that fits each character"

10

**Digital Artist:** Would you consider moving into other mediums for your work? Apparel or vinyl toys, perhaps?
**Toby Morris:** I would love to do vinyl toys – I've been wanting to do that for a while. I think I could make some great ones. One day!

**Digital Artist:** Finally, what are your plans for the future?
**Toby Morris:** Drawing, drawing, drawing. I have so many plans – I always have too many projects going on at any one time. I'd like to do more animation projects, I'd like to do kids' books, comics, publish more books, make some toys and draw more. I also have my first child on the way – baby is due in September, so I think I'm going to be very busy!

Russell & Chapple
Artists' Paints
Digital Print Canvas
Fine Art Textiles
68 Drury Lane London WC2B 5SP UK
t: 020 7836 7521 f: 020 7497 0554
e: info@randc.net www.randc.net

Russell & Chapple Print Media

# Squiddles continues in style

Ben The Illustrator is a global superstar in the design world. Matt says: "Ben has helped with Squiddles a lot and his work speaks for itself – he's super good"

## The charity exhibition is back with more art and a few little surprises in store

**What began as a charity show in Manchester last year to raise money for Francis House Hospice, has developed into a brand.** When artist Matt Daniels's girlfriend passed away in July 2010, to honour her memory and push himself with his art – paying tribute to the wonderful motivation and soulful inspiration that Emma had always given him – Squiddles was born. And it was a fantastic success. Something a little different, the Squiddles charity exhibition brought together the talents of many, as Matt explains: "Each artist either stepped forward and emailed me to get involved (which I must say a huge thank you for!) and I asked a few I knew to help out – and they all said yes! It's incredible to see so much talent come together for a great cause. It's pretty mind-blowing."

Born and living in Manchester, Matt has always had a passion for art, and since the exhibition in September 2010 he's really started taking his own work seriously. Now a year on, he's also continuously working to expand Squiddles in Emma's memory.

"I want to push this forward to see how far it can go," Matt says, "whether that's just creating the brand identity and selling clothing or putting on huge events for charity and getting the company known around the world." To further establish Squiddles as a brand, a clothing range has been launched to help spread the word and build up a reputation for future charity events. And it seems to be working.

Currently offering a selection of T-shirts online (**www.squiddlesclothing.com**),

## Squiddles stash Check out the latest Squiddles products

**Prints**
Squiddles will be offering a range of prints from this and last year's charity exhibition, with all the money from these going to charity.

**Navigation T-shirt**
The most popular T-shirt that's been released so far, this fantastic Squiddles design is available as both a vest and a T-shirt from the store.

**Logo T-shirt**
Squiddles offers its unique logo captured and printed onto either a red or charcoal T-shirt – already another product favourite with the public!

Squiddles has got some incredible talent this year from the likes of Ben The Illustrator, Maxim Scott, Matt Sewell – as well as loads more artists

The Squiddles range currently includes a variety of T-shirts, with hopes to expand this

Matt Daniels is also taking part in the next charity exhibition with his own art

and at sponsored band gigs, Matt is keen for everyone to get involved, asking anyone to get in touch if they have anything to offer. "Ideally in the next year I'd like to see the brand open up and offer more products – not just T-shirts but items like jumpers, hats and other accessories."

The next Squiddles charity exhibition is planned to be bigger and better than the last, with the added promise of a few surprises along the way. "The exhibition will be put up with a selection of 15 illustrators – you can see the list on the Squiddles blog at **www.squiddles.net** – with each illustrator producing a piece of artwork that we'll be printing 15 copies of each," Matt says. "Everyone will have the chance to purchase a print on the night, and after that they'll be put on the Squiddles store to purchase with the money going to the Francis House Hospice." Follow the Squiddles website to find out about the event and how to get tickets.

## Find out more online...

### Squiddles

Web www.squiddles.net
Facebook www.facebook.com/squiddlesclothing
Twitter www.twitter.com/SquiddlesBrand
Tumblr www.squiddlesclothing.tumblr.com

**Stickers and badges**
When a customer orders something, Squiddles likes to treat them with badges – which come in different colours – and stickers added to each order.

**Shark Attack**
Something for the summer, Squiddles also offers a T-Shirt design featuring an illustrated shark, available in blue and black. Treat yourself!

# Freedom in self-publishing

## Theo Simpson's books become his projects, rather than his projects simply existing in books

**Inspired by fanzines such as *Preston is my Paris*, Theo made DIY publications while studying photography at university in Sheffield, before taking it more seriously in his final year.** "It came around really naturally as my work developed; the conceptual framework of my projects suited the book form," Theo says. "I was really fortunate as my final year tutor was a huge fan and collector of photo books, and really showed me the potential of publishing." Books can be a really great way for photographers to get work seen, and although they don't play a huge role in Theo's career per se, they do offer satisfaction and new opportunities.

*What We Buy* is his latest publication, influenced by the country's balance on the edge of recession in which high street value shops are growing at an accelerated growth.

Fascinated by throwaway culture and finding humour in products designed to seduce people with an illusion of value and usefulness, the book documents a part of consumerism that will be interesting to reflect back on. "It was important to let each product reveal itself," Theo continues, "which we achieved by adopting a very minimalist style, simply removing the packaging and lighting them very flatly… to create something very honest – almost like evidence." The printing process was also fundamental, which Theo discussed with designer Ben Mclaughlin right from the start. "The images in the book are four-colour screen-prints printed by a large commercial printer… generally used for consumer-facing graphics such as billboards and point-of-sale displays," Theo explains. To discover more visit his site at **www.theosimpson.com.**

Viewed from a distance, the prints look flawless, but when examined closely they break down, becoming abstract

# Community

news ● tools ● resources ● events ● inspirational artists

## deviantART deviation

Each issue, Fiona Hooley from deviantART will bring us news, trends and updates

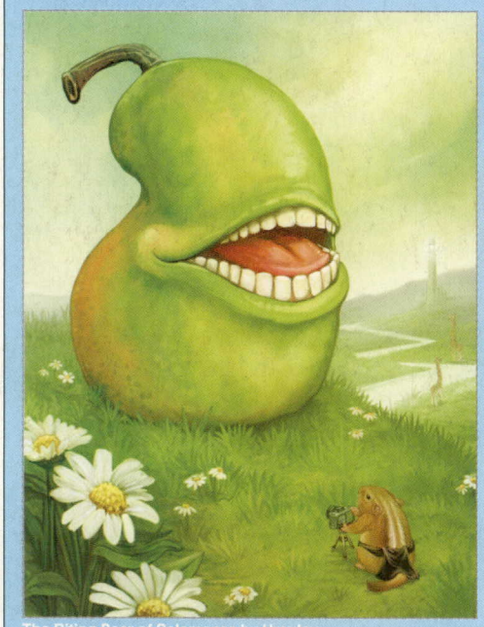
**August 7th, 2011 marked deviantART's 11th birthdAy, and in true devious style, we took a whole week to celebrate!** As part of these celebrations, I had the pleasure of interviewing a number of deviantART staff to find out what their favourite deviations were from the past 11 years. Let's take a look at a few of them.

The Biting Pear of Salamanca, by Ursulav (**urssulav.deviantart.com**) has became a legendary piece of art in our community. It inspired a generation of "plz accounts", which are iconic of deviantART.

Day and Night, by daekazu (**daekazu.deviantart.com**) is a beautiful digital painting that was inspired by a contest.

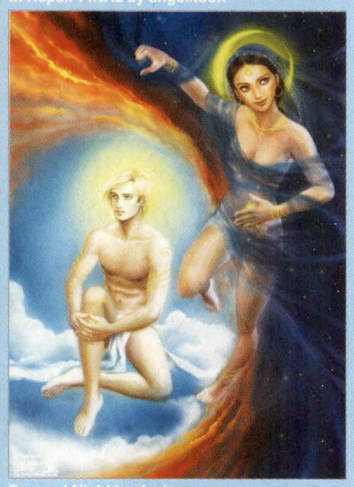
In Repair FINAL, by angelitoon (**angelitoon.deviantart.com**) is such a beautifully painted image that has inspired so many stories. We love it.

We hope you enjoyed celebrating our 11th birthday with us and look forward to many more creative moments with you. Stay devious!



The Biting Pear of Salamanca by Ursulav

In Repair FINAL by angelitoon



Day and Night by daekazu

Fiona Hooley, Director of Community Operations
deviantART.com | fiona@deviantart.com

© in Blue

Find of the month

## Creativity bound

### Grab a custom-made leather journal with a quirky printed cover

**Artist Mary Lynn is the creator of the online shop in Blue, responsible for an impressive collection of leather-bound books that make lovely journals or sketchbooks.** The pads are the perfect size to fit into a pocket or handbag – always ready for those spontaneous, inspirational moments during the day.

Hand-printed and hand-sewn, the quality of the journals is superb, and there's the opportunity to have them customised with extra details such as names, quotes and images.

The sketch pad inside can be replaced easily, so you'll never have to say goodbye to your favourite leather printed cover. While it's great to treat yourself, these make a perfect gift too. Check out the in Blue shop online for more designs and treatment finishes: **www.etsy.com/shop/inblue**

# Next issue

## Get a sneak peek at what's in store for the next issue

### Out 6th Oct 2011

Texas-based illustrator Hannah Christenson shares her process for creating this image, Fox and Bear.

**And much much more....**

Create great textures with Illustrator ●
Combine fantasy and realism ●
Light a 3D scene effectively ●
Design in the mid century style ●
Bring Pointillism up to date ●
Explore a Renaissance composition ●

# Creative products

## Hungry for knowledge? Check out other artistic products

### Out now!

**Imagine PixelMags**
Download some of your favourite Imagine Publishing titles from Apple's App Store and take them with you wherever you go!

**3D Artist**
Our sister title is full of information and inspiration for 3D fans, with artist tutorials and industry interviews.

**Advanced Photoshop**
Get a monthly fix of tutorials, interviews and features from Photoshop professionals.

**Photoshop Creative**
Creative projects for Photoshop enthusiasts, from image-editing through to manipulation

All available from www.imagineshop.co.uk

# Online art

## Go Figurative is an online community and gallery offering a platform for figurative artists

**Co-founded by Sally Perry and Janine Collins in 2008, Go Figurative has evolved from a humble blog to a community of 1,000 plus.** Painters, sculptors and printmakers gather online at Go Figurative to offer their talents to the company's corporate and private clients.

Latoya by Alan Coulson. Coulson was selected for the National Portrait Gallery BP Portrait Award exhibition

"Go Figurative was set up to provide a platform to make selling and buying easier for collectors and artists alike," Go Figurative tells **Digital Artist**. "Artists need an easy, cost-effective way to get their work to market… and equally buyers need an easy-to-use, non-intimidating and transparent way of browsing through art."

To join, create a profile at **www.gofigurative.com** and upload your work to reach new potential buyers. With regular featured artists deemed particularly fine exemplars of figurative art, Go Figurative's current database now includes people working in everything from the human figure to cityscapes. "The broadest definition of figurative is used, so it includes art that has its basis in reality rather than an abstract expression or concept," Go Figurative explains.

BRIGHTON DIGITAL FESTIVAL

The Digital Open Studios are an invitation to the public, featuring talks, workshops and tours

# The south coast goes digital

## September brings a month-long festival of digital culture to the vibrant UK city of Brighton

**Featuring performances, conferences, workshops and meet-ups, the Brighton Digital Festival is playing host to over 30 events in 30 days throughout September.**

Led by the community and various arts organisations, creative digital companies, designers, developers, artists and community groups, Brighton is set to become a hotbed of talent, welcoming internationally renowned artists, designers and filmmakers while highlighting key subjects across the digital and artistic spectrum. Make sure you look out for:

- Flash on the Beach: 11-14 September at Brighton Dome – a fantastic opportunity to explore code, art and design.
- Digital Open Studios: 12-16 September at various studios in Brighton – check out Brighton's leading digital agencies.
- Improving Reality: 23 September at Brighton Dome Pavilion Theatre – explore how digital artists are re-engineering the world we live in. For more information visit **brighton digitalfestival.co.uk**.

BECAUSE ART PAPER IS BETTER THAN WALLPAPER

**If you've created something amazing, don't just keep it for your desktop – get it up on the wall!** At Diginate, we turn your digital works of art into amazing posters for your wall. With **no minimum order**, various sizes and a range of finishes – including: **gloss, satin, spot UV** and **art prints.**

10% OFF YOUR 1ST ORDER
Use code 'DIGIART' at checkout

...we also do stickers!

diginate

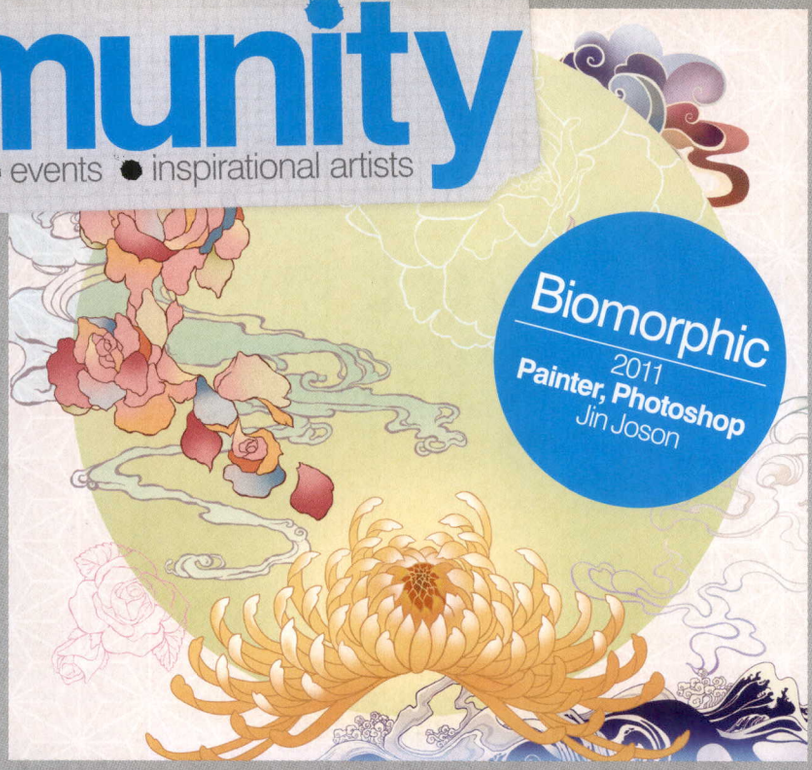
ORDER ONLINE NOW AT WWW.DIGINATE.COM

# Community

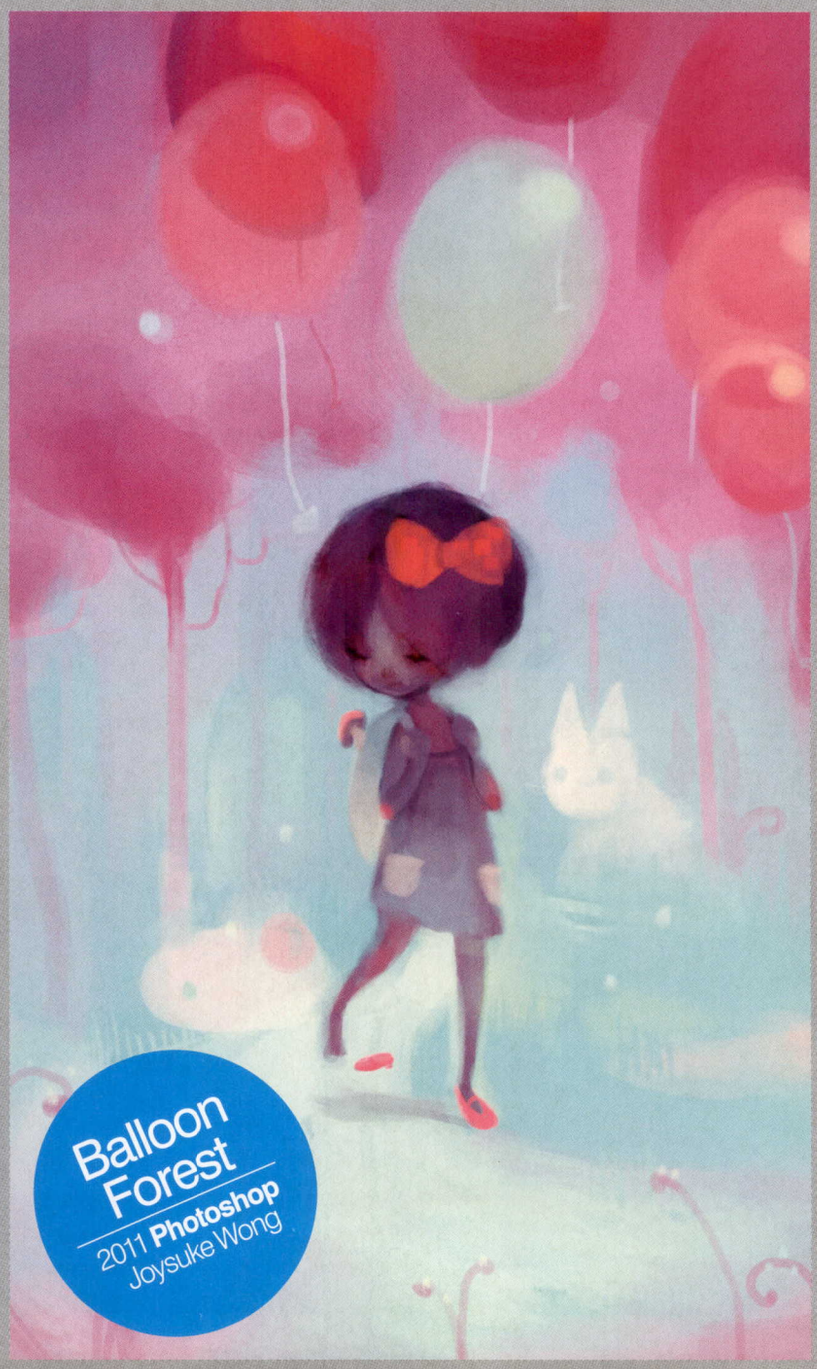
news ● tools ● resources ● events ● inspirational artists

## The Gallery

Two pages of inspirational art from digital masters around the world



**Biomorphic**
2011
**Painter, Photoshop**
Jin Joson



**Balloon Forest**
2011 **Photoshop**
Joysuke Wong

### Featured artists

**Jin Joson**
www.jinjoson.com

I'm a painter, illustrator and photographer based in the Philippines. I'm intrigued by biomorphic forms.

**Joysuke Wong**
joysukew.blogspot.com

I am an artist from Hong Kong, currently working in a game company in London. I love colour!

**Erin Loelius**
www.erinloelius.com

The man on the moon making celestial soup for the bunnies in the sky. Or just a 19-year-old student...

## Get featured...

Get your art on these pages

### 1. Register with us

Check out the website, click on Register and choose a username & password.

www.digitalartistdaily.com

### 2. Upload your art

Once registered, you can upload images to your gallery – there's no limit on numbers but check the size criteria.

### 3. Share with us

Have an image you feel passionate about? Drop editorial an email at **digitalartist@imagine-publishing.co.uk**

### Email or post

You'll be missing out on a thriving community, but if you'd rather submit your work by email or post, here's how. Save your work as a maximum quality JPEG or zip it up as a TIFF and email it to the address below. Please include your contact details! You can also send your images on CD. The addresses are:

**digitalartist@imagine-publishing.co.uk**

The Gallery, Digital Artist, Imagine Publishing, Richmond House, 33 Richmond Hill, Bournemouth, Dorset, BH2 6EZ

## The Bear Spirit's Love

2011 **Photoshop**

"My brother told me a folktale from Ainu legend about a bear god who lured a man into love. I drew this up for my brother's birthday in an attempt to capture the stylised imagery the myth gave me."

Erin Loelius

# Community

news ● tools ● resources ● events ● inspirational artists

## Yellow Owl Workshop pendants

$44.00US
(£27.00 approx)
www.yellowowlworkshop.com
We love to see old crafts contemporised, and these necklaces include a range of fun designs created using the traditional cloisonné technique.

"Getting your head around semiotic and mimetic theory wasn't an easy process... until now"

## Dark Matters FREE

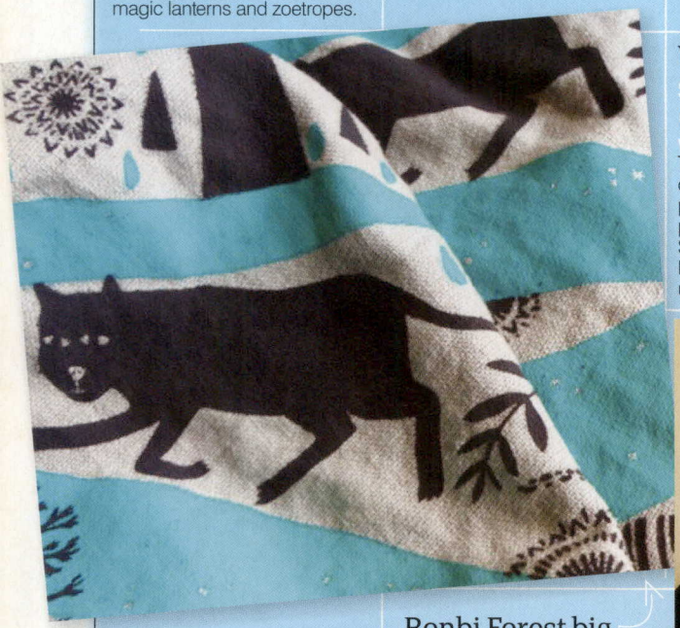
www.whitworth.manchester.ac.uk
Opening in the Whitworth Gallery on 24 September 2011, Dark Matters is an exhibition exploring the impact of scientific, mechanical and digital technologies on visual culture, drawing inspiration from optical technologies like magic lanterns and zoetropes.

# Zeitgeist

*Stuff that you'll love...*

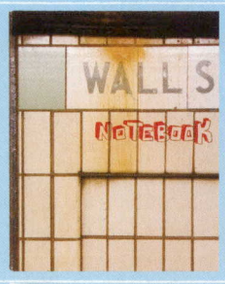
## Cult-ure

£24.95/$45.00US
www.fiell.com
Getting your head around semiotic and mimetic theory isn't an easy or pretty process – or at least, it wasn't until this book by Rian Hughes came along. We tested it on a 14-year-old just for kicks; they're now quoting Barthes. True story.



## Walls Notebook

$16.95US
(£10.37 approx)
www.quirkbooks.com
Tempted by street art but could do without the criminal damage part? This notebook features pages of walls photographed by Sherwood Forlee rather than lined or graph paper, so you can unleash your inner Banksy.

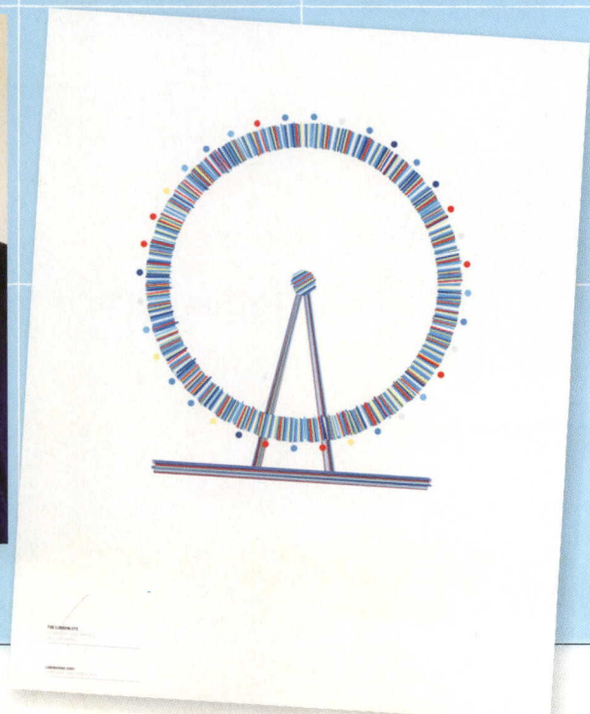



## Landmarques £25.00

($40.00US approx)
www.designbyhouse.com
These prints from Design by House are available from stockists worldwide (check the Design by House website for the full list) and showcase global icons such as the London Eye, Sydney Opera House, Taj Mahal and more in a colourful but minimalist style.

## Bonbi Forest big cat scarf £23.50

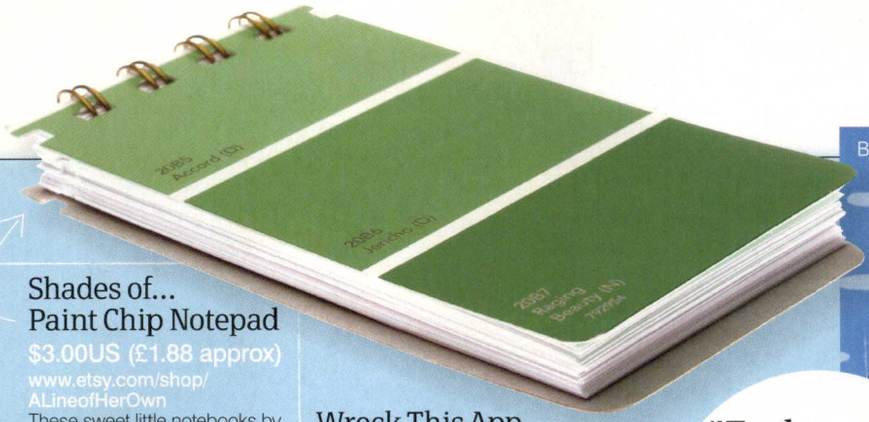
($40.00US approx)
www.bonbiforest.com
Artist Lee May Foster has created this scarf, which features a range of big cats. Freshly printed when it gets to you, hand washing and wearing will transform the heavy cotton fabric into snuggly softness. Each run sells out extremely quickly so keep an eye on the Bonbi Forest website!



## What's hot

September – October 2011

Pixelation Lettering
Mona Lisa remixes
Indigo Star motifs
Tondo composition
Eco-aware illustrations
Paisley Craft clubs
Transparencies



## Shades of... Paint Chip Notepad

**$3.00US (£1.88 approx)**

www.etsy.com/shop/ALineofHerOwn

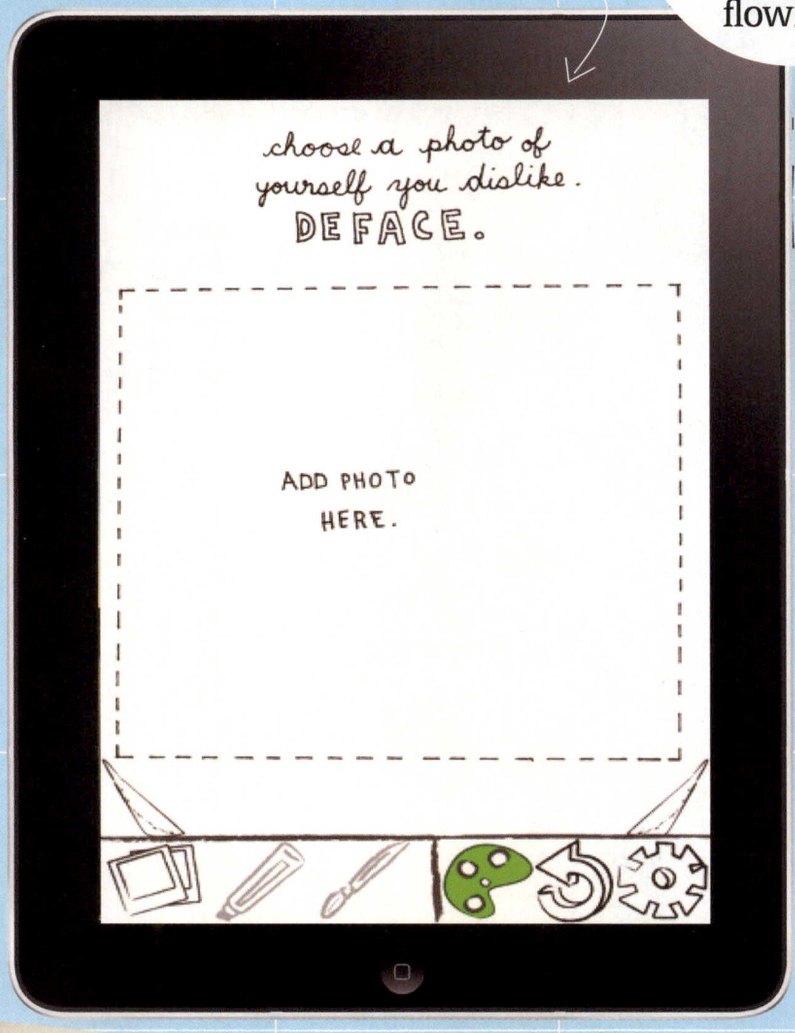
These sweet little notebooks by A Line of Her Own have paint chip covers with beguilingly colourful names and come in a range of rainbow hues. They're made from recycled paper and the slimline design easily fits in a bag or back pocket, while their 80 pages is plenty for sketching or notes.

## Wreck This App

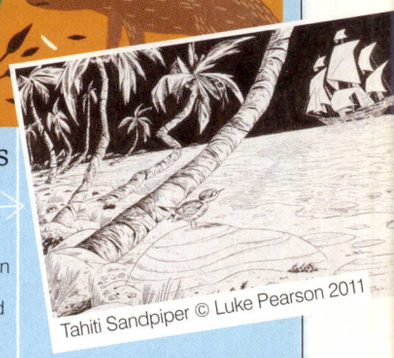
**£2.99/$4.99US**

tinyurl.com/DA-Wreck-AppStore

The latest creativity boost from illustrator Keri Smith is Wreck This App, a sketching app with a difference. Each page is an inspiration exercise intended – like Keri's books – to get your creative juices flowing. If you like her work, you'll love this.




"Each page is an inspiration exercise that's intended to get your creative juices flowing"




## Ghosts of Gone Birds

www.facebook.com/ghostsofgonebirds

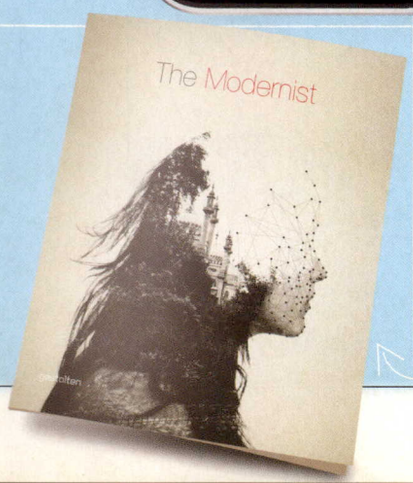
Documentary filmmaker Ceri Levy set up this art project to raise awareness for the extinction campaign run by the UK's BirdLife charity. Artists are asked to create an image of an extinct or critically endangered bird species, and the roll call of collaborators is extremely impressive – from **Digital Artist** darlings Jack Teagle and Luke Pearson to the likes of Ralph Steadman. The London show runs from 2-23 November 2011; more on this next issue!

LONDON INTERNATIONAL TECHNOLOGY SHOW

## Von Glitschka Vector Basic Training

tinyurl.com/DA-Astute

As part of the London International Technology Show, Astute Graphics is offering five **Digital Artist** readers the opportunity to attend an exclusive vector training session with renowned designer Von Glitschka on 22 October 2011. If you're in the UK and can travel to London, drop us a mail to **digitalartist@imagine-publishing.co.uk** with the subject line 'Vector Competition' before 8 October 2011. Find out more about the show at the website above.




## The Modernist

**£32.50/$55.00US**

www.gestalten.com

Getting the latest slew of Gestalten books in our office is one of those happy seasonal occasions – a mini, arty version of Christmas. This book is so chock-full of fantastic contemporary modernist art, illustration and design that within an hour of us getting it, it had developed a rash of sticky notes, pointing to all of the cool retro stuff we like inside.

## Tattly From $5.00US (£3.05 approx)

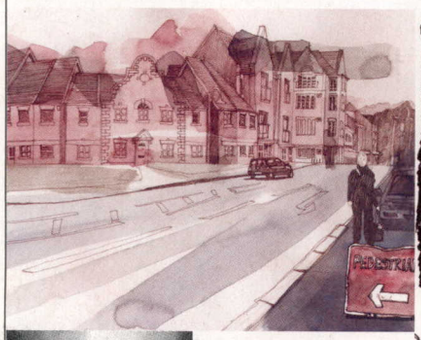
tatt.ly

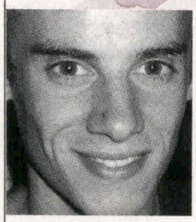
Fed up with the tackiness of traditional temporary tattoos, Tattly commissioned illustrators to create some hip new ones. Cue typography jokes, Helvetica nerdery and design icons. You can buy individual designs or a bumper pack.

Artist Spotlight

# Sebastian Arnold

## Digital Artist talks style and substance with this engaging artist

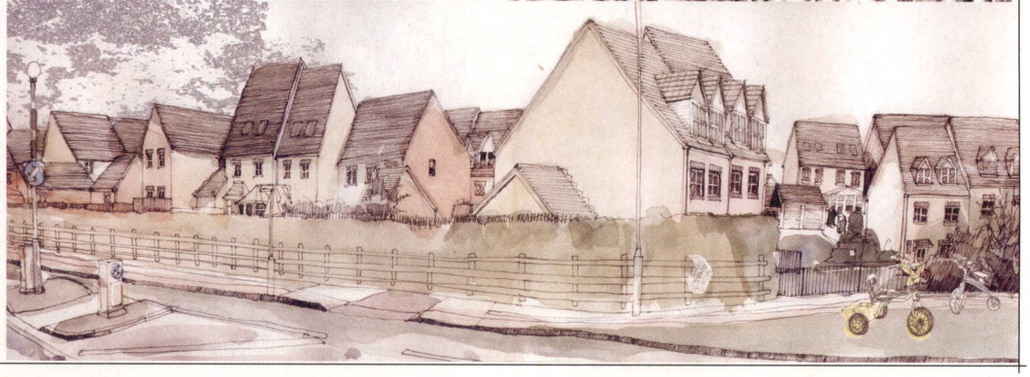




**He's not long out of university, but Sebastian Arnold's distinctive, mixed-media style and striking subjects are already having an impact.** Often addressing the darker side of the characters and environments depicted, he combines real-media techniques including pencil, fine-liner pens, watercolour and acrylic paints as well as Photoshop in his creative workflow. "I have had a passion for art my whole life with a particular love of drawing," Sebastian says, and this lifelong interest has now developed into a compelling portfolio. "My favourite subject matters are people and urban spaces. I enjoy recording everyday surroundings and making people think about them in a different way, be it through my choice of colour palette, compositions or detail in my drawing."

Sebastian cites a range of influences, but explains how maintaining traditional features is key: "My style falls into a few different fields of art including fine art, illustration and graphics. I try to combine certain styles, but always aim to keep a hand-drawn element to my final piece as it adds a personal connection with the audience. I hope that my work can influence people going about their everyday routine and connect with someone, making them reconsider the environment they live in." Check out more of Sebastian's work on his website.

web **www.arnoldink.com**
email **sarnold11@hotmail.co.uk**



SMITHMICRO
SOFTWARE

# Boundless creativity beckons you.

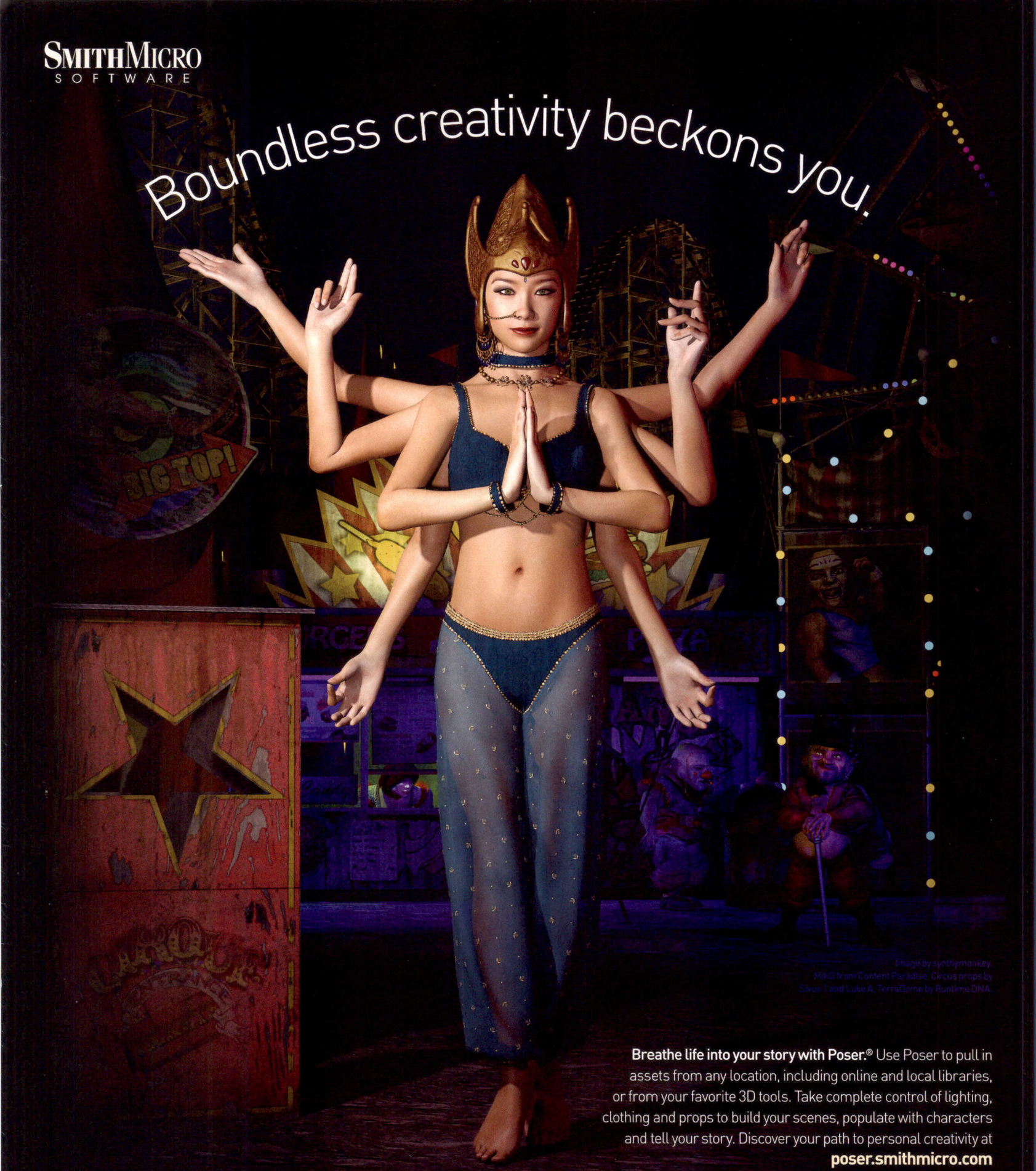



Image by synthymonkey.
Mik3 from Content Paradise. Circus props by Sixus 1 and Luke A. TerraDome by Runtime DNA.

**Breathe life into your story with Poser.®** Use Poser to pull in assets from any location, including online and local libraries, or from your favorite 3D tools. Take complete control of lighting, clothing and props to build your scenes, populate with characters and tell your story. Discover your path to personal creativity at **poser.smithmicro.com**

content paradise™

POSER®
Complete 3D Figure Design & Animation

@poserpro /poser3Dfigures

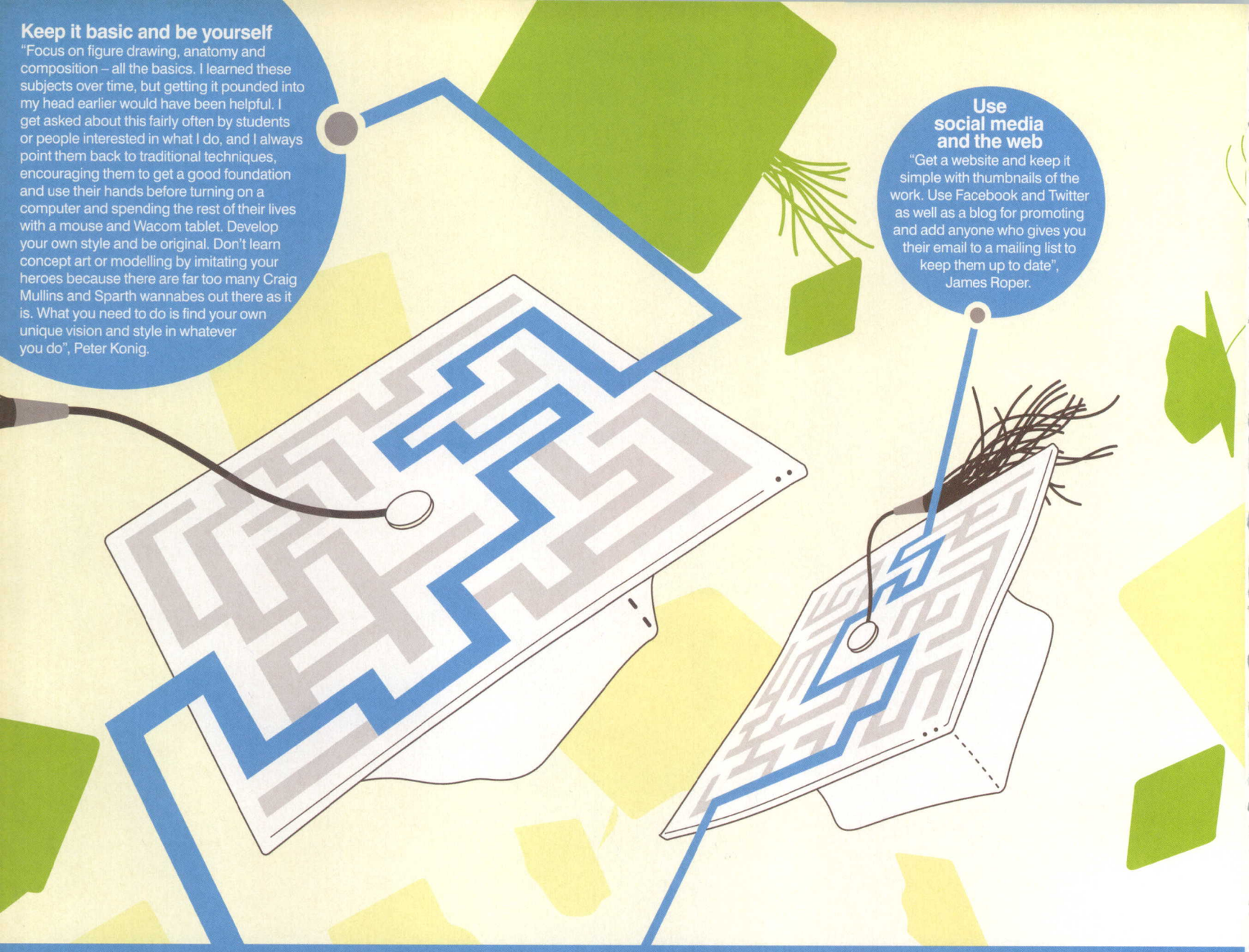
Poser, Poser Pro, the Poser logo, and the Smith Micro Logo are trademarks and or registered trademarks of Smith Micro Software, Inc. Copyright © 2011 All Rights Reserved.

### Keep it basic and be yourself

"Focus on figure drawing, anatomy and composition – all the basics. I learned these subjects over time, but getting it pounded into my head earlier would have been helpful. I get asked about this fairly often by students or people interested in what I do, and I always point them back to traditional techniques, encouraging them to get a good foundation and use their hands before turning on a computer and spending the rest of their lives with a mouse and Wacom tablet. Develop your own style and be original. Don't learn concept art or modelling by imitating your heroes because there are far too many Craig Mullins and Sparth wannabes out there as it is. What you need to do is find your own unique vision and style in whatever you do", Peter Konig.

### Use social media and the web

"Get a website and keep it simple with thumbnails of the work. Use Facebook and Twitter as well as a blog for promoting and add anyone who gives you their email to a mailing list to keep them up to date", James Roper.



# GRAB YOUR

## Not interested in freelancing but still want a career in the arts? Poz Watson explores your options

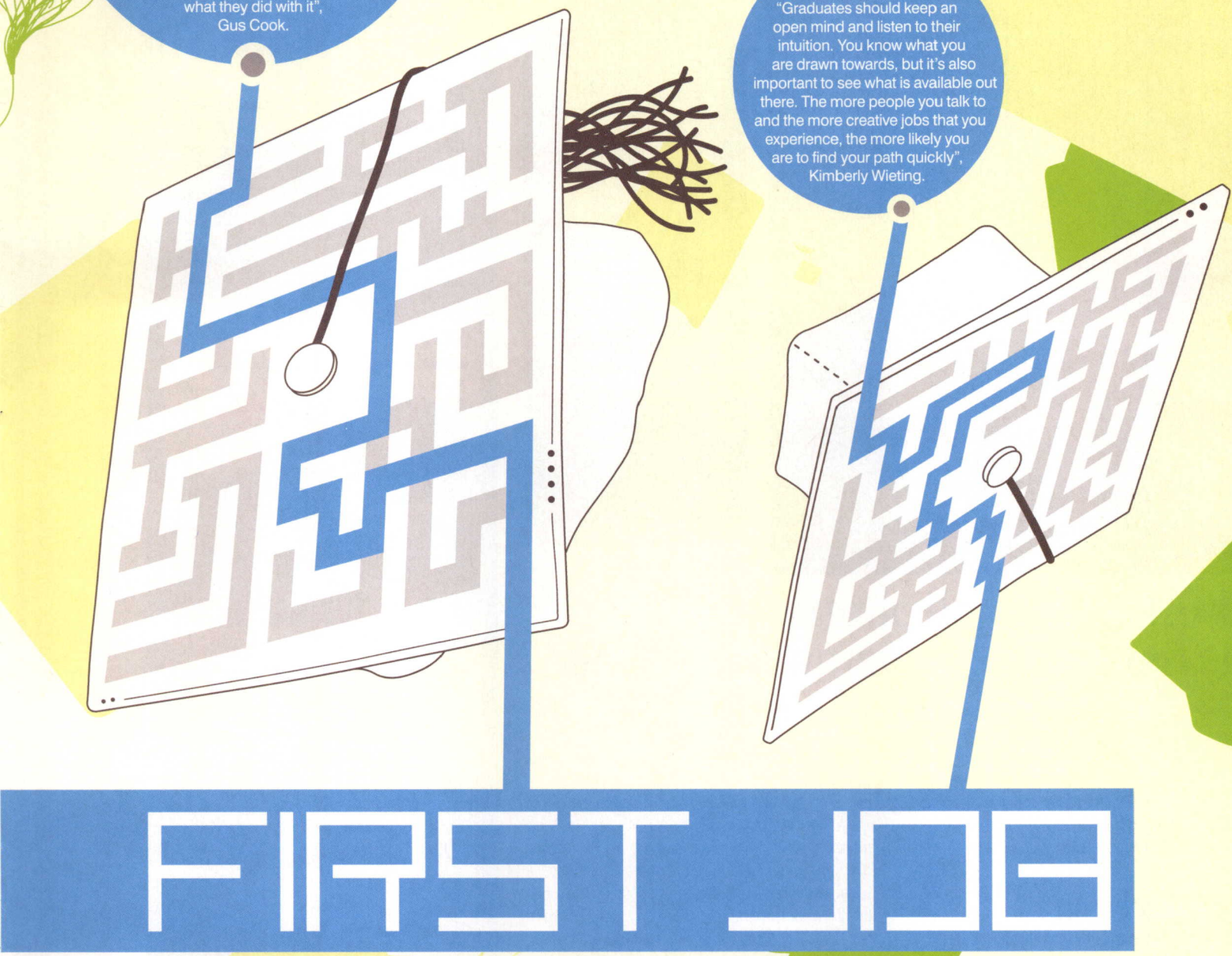
**Being a freelance artist of any type – a creative gun for hire, if you will – isn't the only route the newly graduating artist can take themselves down.** You may have dismissed the idea, but there are actually plenty of creative, full time jobs out there, particularly in the world of graphic design. There are long-term contracts to be had, especially in vfx and animation, or you can go further in the other direction too and really work for yourself by being a fine artist. But before you make a decision about how you will work and support yourself, you need to work out exactly what sort of artist you are.

"When I was studying I knew I wanted a career in image-making but I was never sure exactly what that career would be," explains photographer Jonathan Hobin (**www.jhobin.com**). "I had to try on a number of hats and labels in order for me to feel comfortable with the path I am on now." Vfx specialist Peter Konig (**peterkonigart.com**) knew he was interested in being a film "monster-maker", but at first was thinking about getting into makeup. He says: "This was pre-internet of course and you just had to figure things out yourself… Now people have it made, information about courses and careers is readily available. Most of my education came on the job, learning from the more talented and more experienced."

Even if you don't know where exactly your interest lies then don't worry, because careers have a habit of evolving in new directions anyway. Painter, graphic designer and teacher Kimberly Wieting (**www.grittmedia.com**) explains that she "started off as a graphic designer for a small grocer. Then I was sent an email for a fashion illustrator position that really involved retail product development. I stayed there for four years or so, then I got into advertising with a larger company, and then I got the gall and know-how to go pure freelance."

**Be proactive and develop a thick skin**
"It really is the early bird that catches the worm. A lot of people say they were in the right place at the right time (which can be the case), but most often it's actually them putting themselves there, giving themselves the best possible chance. Some of the most valuable things I've learned have been from mistakes. The difference between those who got jobs quicker and those who struggled was usually down to how people took that criticism and what they did with it", Gus Cook.

**Keep your eyes peeled**
"Graduates should keep an open mind and listen to their intuition. You know what you are drawn towards, but it's also important to see what is available out there. The more people you talk to and the more creative jobs that you experience, the more likely you are to find your path quickly", Kimberly Wieting.




Artwork by Carl Sutton www.deprivedanxiety.co.uk

Hobin, too, circled different areas before settling into fine art. He studied photography but viewed it purely as "a tool to create a picture", with his real love being creating the sets, props and costumes. As a result, his work "became very heavy on imagery", and he was asked to art direct films. In 2010 he became "the Canadian production designer for a film called *The Maiden Danced to Death*. It was a collaboration with the iconic, Academy Award-winning cinematographer Vilmos Zsigmond." At the same time, his image The Twins and the series of photographs that it inspired – In the Playroom – were attracting a lot of attention.

"It truly was a remarkable year with two amazingly big breaks", Hobin explains, "but this also presented me with a fork in the road. Despite the amazing film opportunity I was given, it was a very simple decision for me to make my personal creative venture my priority. Art is now my life and I'm so happy."

## BEING A FINE ARTIST

Being a fine artist offers you an enormous amount of freedom to do the work you really feel inspired to do, but it's a hard game, similar to freelancing in many ways but with an extra dollop of self-belief required. Wieting, who works as a freelance graphic designer as well as a fine artist, says that it is "never easy to have a fine art career at the beginning, but if you are doing what you love and you keep involved with the art community in your area, anything is possible." Her own career only began six years ago when a friend of hers was discussing her illustrative style and innocently said: "It would be really cool to see your work on a larger scale."

James Roper (**www.jroper.co.uk**) is a fine artist and painter by training, who would agree that the journey is not easy. "I turned down quite a few jobs by some big companies very early on in my career when I needed the money the most

Penhaligan's Christmas by Gus Cook. Gus Cook worked on this image for Penhaligan's at JKR, highlighting the luxury of the brand's Christmas offering

GDIC by Gus Cook

## "An artist will often work twice as hard as your average person"

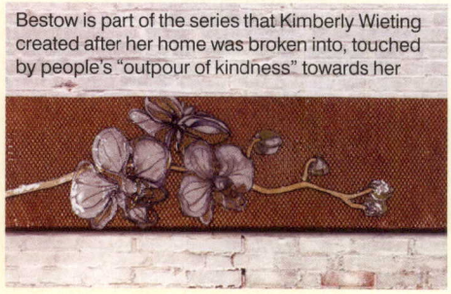
because the briefs weren't in line with where I was at creatively", he explains, "though, I think looking back maybe that was a little stupid of me. I think my drive to be known predominantly as a fine artist and not a commercial one was so strong I wasn't willing to compromise that for the sake of being able to afford a fancy phone or a new pair of trainers."

### ARTISTIC CAREER

One of the ways to avoid confronting the dilemma of dream versus security is to juggle both, and many fine artists do this, taking on freelance illustration or graphic design work, or by photographing or painting on commission. But this can take its toll, as Hobin explains: "An artist will often literally work twice as hard as your average person." He himself says that he spends a lot of time "looking for work that will support me financially or completing portraits that I have been commissioned to create."

Roper believes, however, that the two can work hand-in-hand: "Paintings can take over a month to complete, and if they are going into a solo show it can be over nine months before they are shown and even then they may not sell for another six months to well over a year. Graphic design projects are the exact opposite, they come in very last minute and usually only take a week or two with payment soon after. Financially I have to plan everything way in advance, jobs and commissions come in at random times but I'm always working on things for possible future shows I get asked to be in."

Supplementing your work is the key to getting any artistic career off the ground. As there's no application, interview or office, it's often hard to conceive of what the day-to-day life of a working artist is. Hobin says that the one thing he doesn't do during a typical week is "create art. It's a huge misconception that successful artists just create work and the rest falls into place. I have two exhibitions next year and I'm not even sure when I'll have time to create the work for them." Roper agrees, noting that it's "not just the work itself but maintaining everything around it – everything from emails, transporting work, creating an online presence, doing interviews like this… it all takes time that is added on to the already large amount of time you have to spend getting creative and getting on with it. It may be impressive to see Barcelona, New York and LA on my CV, but transport costs for work take a



Bestow is part of the series that Kimberly Wieting created after her home was broken into, touched by people's "outpour of kindness" towards her

## HUMAN RESOURCES

**You can't expect opportunities to come to you, so use these sites and find the best places to look**

- **Artshub** www.artshub.co.uk

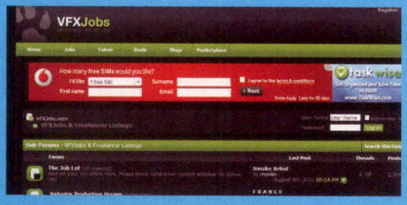
All the latest news, jobs and opportunities can be found on this site, which covers pretty much every discipline of the creative arts. Check in regularly and you'll be completely up to speed.

- **Jobs.ac.uk** www.jobs.ac.uk

If teaching appeals – either full or part time – then this is the only site you need, compiling all the jobs from university and colleges around the country and emailing the relevant ones to you.

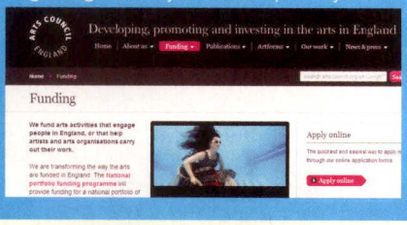
- **VFXJobs** www.vfxjobs.com

If a job in a vfx house, a big film or games project is what you want, then take a peek at this collection of listings. Opportunities are posted from all over the world, so it really could change your life.




- **Arts Council** artscouncil.org.uk/funding

Details of the various grants available for artists from the council are available here. A revamp of the way the Arts Council distributes its funding is due at the beginning of next year, so keep an eye out.



huge slice of the money I earn from those shows so I don't always get to go where my work does." But, of course, there is a positive side to all these difficulties and other issues. However small the core of time you spend doing what you love, you are still doing what you love. Wieting says that her work "doesn't feel like work at all, so I can easily put in a 12-hour day. Each day varies as to what my main focus is. The core of my income comes from design, so usually my other loves tend to circle any design work I have."

One of the things that anyone working for themselves has to do is learn to publicise. As Hobin says: "Creating something interesting is definitely key to great art, however the real challenge is getting people to see it and being able to talk about what it is that you have created. In a sense you need to dedicate yourself to being your own PR person, spending tireless days and nights getting your work in front of almost anyone who is willing to look at it."

Inevitably, a big determining factor when it comes to the success of a fine artist (at least in terms of recognition) is how successful they are at getting their work on the walls of big galleries. Hobin says: "Exhibiting in a gallery is definitely something I think is important if you want to sell your work and have the public see it." He also notes that attending the shows of others is

This image by fine-art photographer Jonathan Hobin is called Can't You Hear the Bugle Softly Say

crucial because they are "really necessary networking opportunities." For Wieting, she relies more heavily on "showings at local businesses that have heavy foot traffic: I find that is the best way to get your name out initially to the public. I think further in my career I would like to have my main focus on gallery representation." But Hobin notes that bursaries and awards are also key to the way the fine artist has to work. He says: "In Canada it is very hard to create work without an initial investment from a bursary. I have applied and will continue to apply for bursaries and awards. I would say it is almost an absolute necessity, not simply to acquire money but also as a way to show your work to the pre-existing art community members who are sitting on the juries of such awards."

The mixed-media image of Rosedale church on the wall here was painted by Kimberly Wieting

Exvoluta Haxan by James Roper

Fallout is a 2007 image from James Roper and was a Tank Theory T-shirt design

# INTERVIEW WITH...

**Fine artist James Roper is fighting the good fight, determinedly doing the work that he wants to do**

**Digital Artist:** When you were at university, did you have a career path in mind?
**James Roper:** I didn't give myself any other choice but to become an artist. I was lucky enough to get a large commission once I'd left university so there was no way I was going to go back to a nine to five after tasting what it was like to be a professional artist all day every day. There's nothing worse to kill your creative dream than getting a normal job with a steady income and then having to give up that security. I was also lucky enough to be at the early days of online networking. MySpace pretty much made my career through the contacts I made. I was never any good at networking at gallery openings so it was extremely helpful then and having a strong online presence is vital nowadays.

**Digital Artist:** If you were starting your career again, is there anything you'd do differently?
**James Roper:** I'd probably have allowed myself to do more commercial work and separate it from my fine art in order to fund it. I've also made a lot of mistakes along the way but they've all been part of the learning curve. I guess I'd have asked for advice from professional artists more in the early stages and made progress that way.

**Digital Artist:** What's a typical week for you?
**James Roper:** It completely depends on the work I'm doing, but I try to keep a regular schedule just for artwork and leave anything I can in terms of organisation for weekends, which mainly consists of catching up with emails, anything like updating my website or social networking sites, and doing online research I have to do to make my work.

Some people, no matter how strong their vision or artistic impulse, are simply not suited to the uncertainty of the self-employed life. And don't worry if that's you – instead of struggling constantly though your career, you face the vast majority of your battle up front: to get your foot in the door and get your first paid job. Gus Cook is one of the lucky graduates, as he is now a designer at JKR (**www.jkr.co.uk**). He admits that he didn't start the job hunt as early as he should have: "I wish someone had told me how important it is to send out a portfolio to as many companies as possible, as early as possible. It's amazing how quickly jobs get snapped up." He got into JKR via a two-week placement, and says he is now "very lucky in the sense that my main job is trying to come up with ideas so I get to spend a lot of time sketching as opposed to going straight from brief to the screen. Typical responsibilities include working on my own projects, presenting work to clients and learning from my senior designers."

## LONG PROJECTS

Films are such long projects that if you decide to go into vfx or animation, there is plenty of demand for full time artists at the big houses. Peter Konig explains: "I've usually been full time where I've worked. Freelance is a bit too hectic for me, especially now that I have a family and all that good stuff. But I do freelance once in a while on films if they're interesting enough."

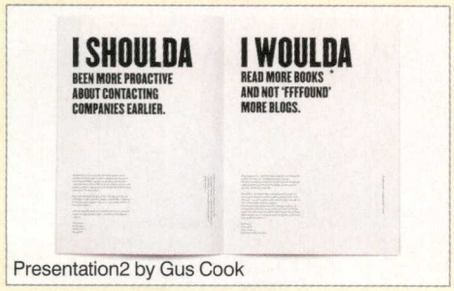
There are loads of jobs within the art world that aren't directly art themselves too, notably curating, art therapy and, of course, teaching. Once you've got a decent amount of experience under your belt, teaching can be a great way to supplement your income, a new direction and a source of fresh inspiration. Of course it's not for everyone, but can be a varied and rewarding career path worth exploring. Wieting says that a few years ago she was asked to speak to students at Alberta College of Art and Design. "Apparently they saw something in my comfortableness in front of this large group", she says, "that I was offered a job shortly after. I found teaching very rewarding but, unfortunately, I had to give it up after a few semesters due to lack of time. It was a toss up between painting and teaching, and as much as I enjoyed working with the students… my true love is creating, so painting won that battle. I think I would go back to teaching, but maybe later in life."

Even if you feel you are ready to teach others, it is important to keep learning too. Hobin highlights the importance of taking influence from others, as he wishes that he had worked

Seal Heart by Jonathan Hobin

> "There is plenty of demand for full time artists at the big houses"

Kimberly Wieting used photographer Fritzology's work as the basis for this image, Parks




Presentation2 by Gus Cook

# HEALTH + SAFETY

If you decide to work for yourself there are plenty of avenues

**• Go legal**
The first thing you need to do once you decide to become self-employed is get yourself over to **www.hmrc.gov.uk** (or your home country's tax service) and register with them. Fines apply if you aren't on time, so make sure you keep your paperwork up to date.

**• Stay legal**
If you're dealing with individuals as well as companies and galleries, you could find yourself with all sorts of contracts and situations to deal with, so you need to know your rights. Check out **www.artquest.org.uk** for all sorts of advice and support.

**• Etsy action**
Whether you're making prints, papier-mâché hats or garden furniture, setting up your own shop on **www.etsy.com** is one of the best ways to sell. Make sure your product descriptions are vivid and accurate, use as many tags as possible and let the people flock to you.

**• Outsource manufacture**
If you want to design something – jewellery, say – but not make it yourself, then a 3D printing service like **www.shapeways.com** could be for you. You set up your own shop and can control how your design is built.

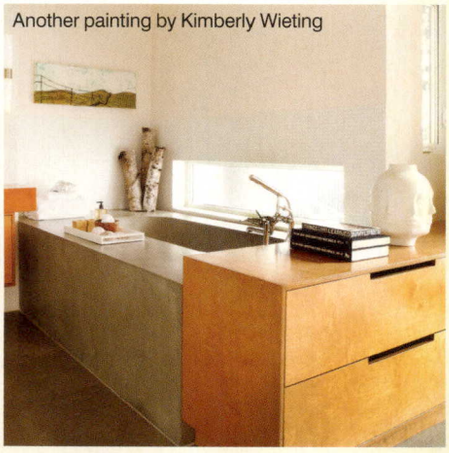
**• Perfect pictures**
Too many people create great work but don't show it off properly. Getting yourself on portfolio sites or setting up your own shop is crucial to this, but so too is displaying or photographing your art in an appealing way. Make sure your products shine!

Profusion is a 2011 painting by Kimberly Wieting. Inspired by a recent break-in, she was driven to real media

with someone more experienced early on in his career. "Learning from someone else's mistakes might have prevented me from making some big ones of my own." He also wishes he had believed in himself more. "As cheesy as that sounds", he says, "I don't think I felt I deserved some of the success I was getting and therefore I often pushed it away or allowed colleagues and clients to push me around. Now if something doesn't feel right, I walk away. Saying no is really an important skill to learn. I wish I had done it more often in the early stages of my career."

Ultimately, it is clear that the creative industries are a tough place to make a living. Roper says that out of his university contemporaries "most work normal jobs but keep their work going on the side. I only know of a couple who live from their work." So, every time you curse the difficulty of what you've chosen to do, just remember that if you're doing it – doing what it is you want to do – then you're doing well. Very well.

Another painting by Kimberly Wieting



# INTERVIEW WITH...

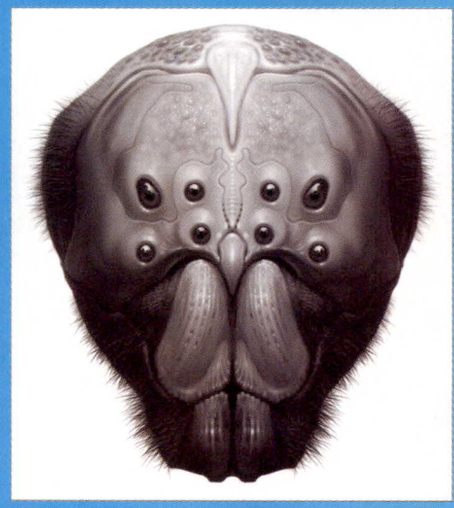
Vfx supremo Peter Konig explains his career trajectory – from low-budget horror to *Jurassic Park*, *Left 4 Dead 2* and *Defense of the Ancients 2*

**Digital Artist:** What was your first job, and how did you get it?
**Peter Konig:** My first movie-industry job came in the late Eighties, way before computer graphics were in use. I had planned to be a makeup effects artist, so I was heading in that direction. The first things I got were low-budget horror movies that don't need to be named. They were terrible. It was hard, hard work, usually only one or two of us slaving away for endless hours and little pay, but a great learning experience. We were definitely paying our dues.

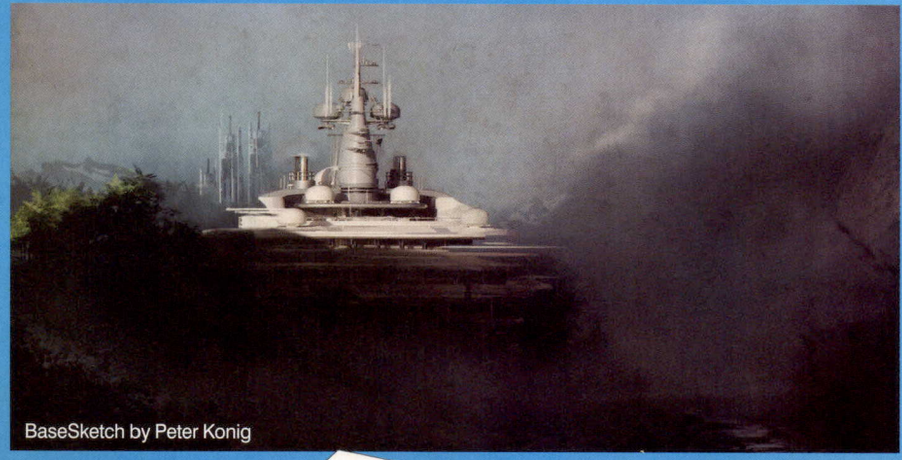
**Digital Artist:** What have been some of the highlights of your career to date?
**Peter Konig:** Working on *Jurassic Park* was amazing, even though I only worked on the stop-motion animatics. *Starship Troopers* was another great film to be part of and I had an opportunity to sculpt, design and animate as well. Recently I had a chance to work with Guillermo del Toro on preproduction art for the film *At the Mountains of Madness* and, even though the project got shelved, working with del Toro and other great artists like Wayne Barlowe made it a memorable time. Not often you get to hang out with your heroes and get paid too.

**Digital Artist:** You're now at Valve, so how did you get that job?
**Peter Konig:** I've been at Valve for around three years, so I'm still pretty new to the place. I had been a fan for a long time and *Counter-Strike* has been my favourite game since it first came out, so I was already very familiar with the company. What I didn't realise was that they were employing more and more people from the film industry and that quickly piqued my interest. I knew a few people there and that helped me get in the door for an interview.

Nubs by Peter Konig



Bugface by Peter Konig



BaseSketch by Peter Konig

# Design graphic artwork

## Rolling Hills 2011 **Illustrator, Photoshop**

"In this tutorial I will show you how to create a mountainous landscape with bright colours, depth and texture, just by using basic geometric shapes and a limited colour palette"

**Neil Stevens** Illustrator

**In between commissions this summer I decided to take the initiative to combine my love of illustration with that of cycling.** The annual Tour de France, the world's most popular and colourful cycle race, was about to start, so I took the decision to create an illustration every day for the event. There are 21 stages of the Tour, so that meant an illustration a day for the next three weeks. Due to the fast turnaround of each image I decided early on to keep it simple with just a hint of detail relative to each stage. With that in mind I developed a stock of simple geometric shapes for rolling hills, cyclists, clouds and buildings. Within this tutorial I explain how I created this particular image and achieved the various effects.

A lot of my inspiration comes from looking at Flickr sets of mid-century children's books or illustrations from that era. Also, funnily enough, the stamps of Eastern Europe from the Fifties and Sixties often use a colour palette that catches my eye, and that's what largely inspired me here. I wanted a sense of naivety in this piece and Flickr, Pinterest and numerous blogs have that in abundance to motivate artwork.

As each stage of the Tour is set among the varied landscapes of France, I decided a few days before hand to create elements that would appear in each illustration. This is a useful tip for anyone working on a series of illustrations, as it helps in speeding up the process and gives you consistency in colour as you work all on one page in one session. I create these as line drawings and then, if I choose to, I can colour them in when piecing together the design. If they are created as a Live Paint object then they are easy to chop and change to breathe life into compositions.

Graphic art

## Behind the scenes

Digital artists explain the techniques behind their amazing artwork

### Artist info



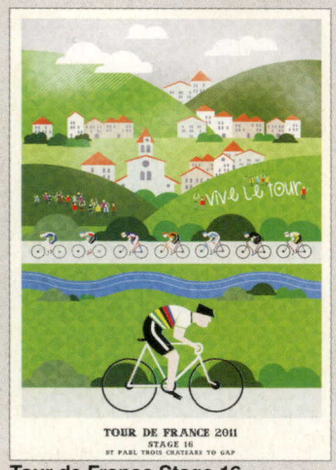
**Neil Stevens**

Personal portfolio site **www.crayonfire.co.uk**
Country **UK**
Software used **Illustrator, Photoshop, After Effects**
My style can be a combination of the naive infused with simple geometric shapes that use harmonious colour combinations. Mixed together I try to create a retrospective atmosphere. Clean vector images are often combined with textures and angular patterns to complete a project.

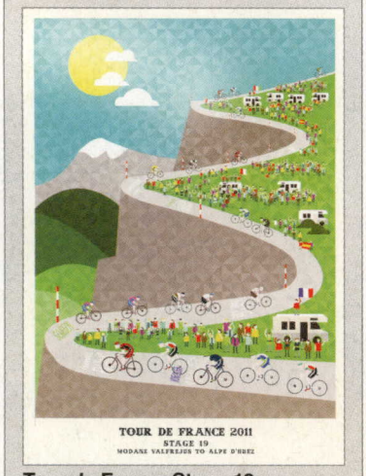
## Artist showCase

Three more designs from Neil's Tour series

**Tour de France Stage 04**
2011, **Photoshop, Illustrator**
● These images use geometric shapes, similar colour tones and subtle details for each rider in the race.

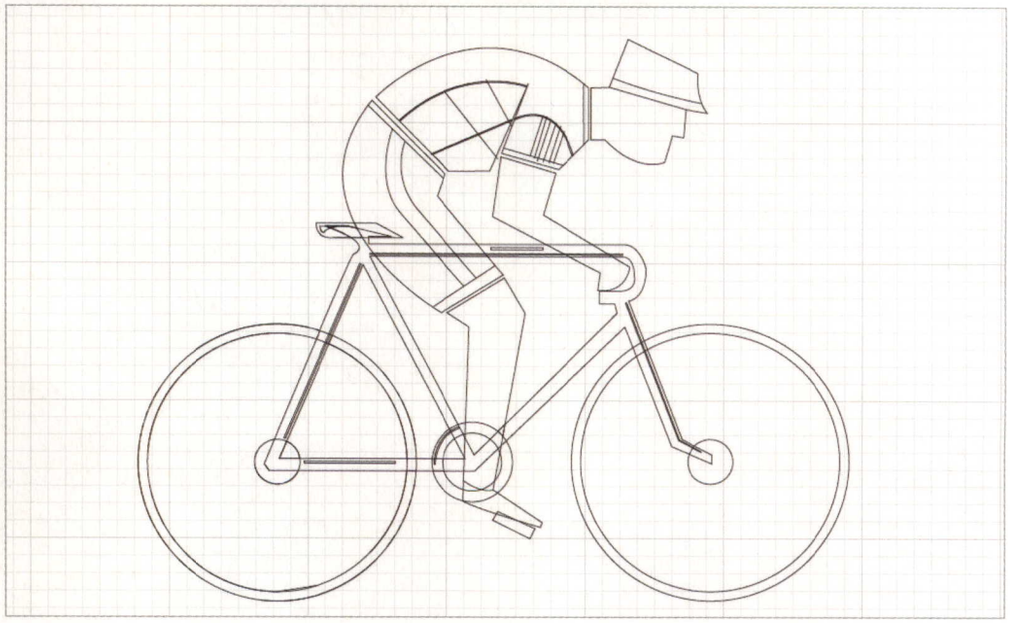



**Tour de France Stage 16**
2011, **Photoshop, Illustrator**




**Tour de France Stage 19**
2011, **Photoshop, Illustrator**

**Basic cyclist** Sketch a cyclist in a certain position and create a simple line drawing of it within Illustrator. Keeping it graphic means you can ignore finer details like their second leg.

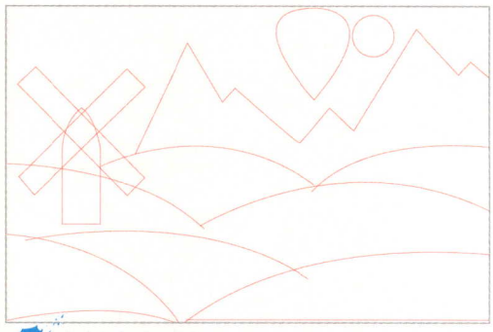


My hills, clouds and bushes are simply made of semicircles of different sizes, and the hot air balloon was created by filling the outline of its shape with a simple geometric pattern. Once one stage of the Tour was over, I could dip into my landscape elements file (where all the various hills and trees are) and choose some objects to start on the next image with.

I try not to use a massive range of colours, but limit the palette and use lots of shades of each tone instead. So, for example, in my main piece there are a lot green shades in the hills which are then reflected in the balloon. If I used too many different colours the hills would look all over the place and would be a bit uncomfortable for the viewer. This also helps bring out the cyclists in the foreground and the background as the focal elements of the piece.

With a bit of preparation beforehand I begin constructing the main illustration by drawing a basic sketch either in pencil or straight into Illustrator with the Pen tool. If you sketch the idea on paper you can simply scan it in and trace over digitally.

This gives me an idea of the composition and where things should sit on the page, so I can now pool together my pre-prepared elements and fit them into my sketched version. I usually have the initial, rough image as a locked layer and drawn with a bright colour. As I slot in the elements I can then see if it is working or if I need to create any extra parts. The beauty of working with vectors in this situation is that now you have the option of customising the illustration by taking your elements and rescaling, reflecting and rotating them how you see fit before you bring them into Photoshop. There are many processes and tricks you can use here to speed things up. You can do a lot of copying and pasting and repeat steps, but be sure that if you are creating a series you are not being too repetitive in terms of the individual objects or your composition. Just

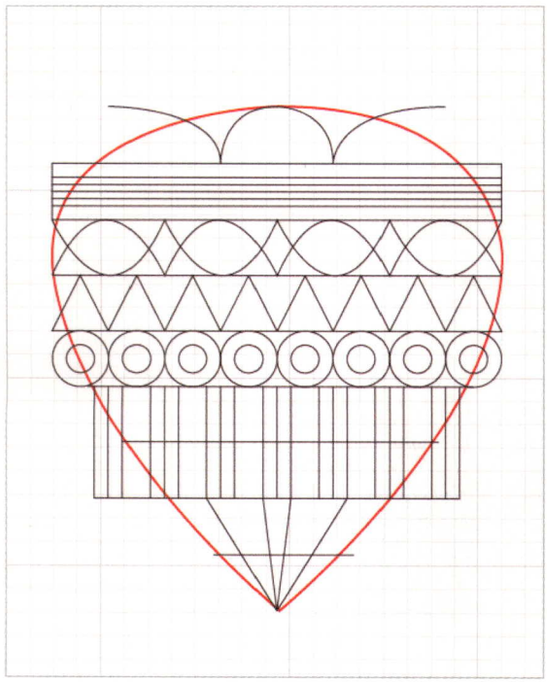


**Initial sketch** First create a rough sketch of your landscape in pencil or within Illustrator.

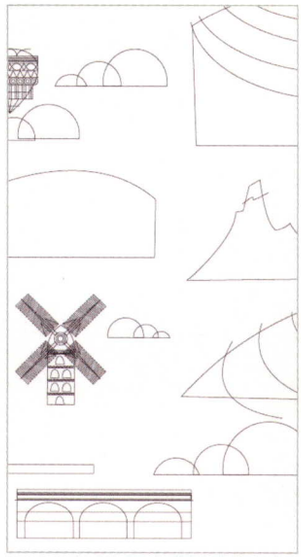
## Adjust the tones

### Give your images a boost in Photoshop

When I have imported all of my elements into Photoshop from Illustrator, they can appear very flat. At the final stage I always add some shadows for depth, a textured layer that echoes the geometrics of the main illustration and then tweak the colours with some Hue/Saturation tinkering. The shadows are created by adding layers between the elements of the landscape with a black painted brush. Use the Color Balance, Photo Filter and Brightness/Contrast adjustments until you're happy. Print various stages out as you go along to check your progress.

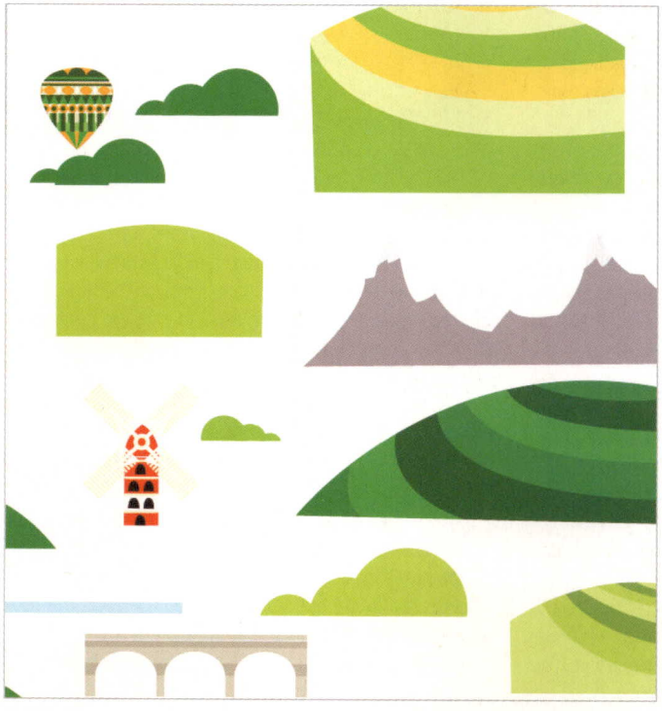


**Simple details** For the elements that I want to stand out in the piece I used a simple shape but an appealing geometric pattern.



**Blank elements** Create all the elements of the landscape as line drawings, including the hills, clouds, bridges and buildings.

**Coloured elements** Colour in all of the elements of your landscape in various tones using a simple colour palette. Copy, paste and create different shades if need be.



copying a cloud shape and using it in every illustration would be slightly dull, so a simple reflect, rotate and resize can help along the way.

Once I am happy with the landscape backdrop I can add in finer details such as a windmill, small buildings and bushes, and, in this case, a path, bridge, cyclists and a hot air balloon. Although these are what I'd describe as details, I keep their design graphic and simple. The buildings, for example, are basic squares with triangular roofs. The windmill is probably the most complicated part of the drawing, yet it retains a simplistic style. Any colours that are created for these detailed elements work best if they complement the main greens of the hills. I chose shades of grey and white for the majority of the cyclists so that they don't get lost within the hills. After a bit of playing around with the placement of these finer details, I open up Photoshop and begin to piece together the artwork.

I like to see this part of the process as creating the scenery for a theatre stage. As I created all the individual elements in Illustrator I can now bring them in on layers so that they are in the right place and gradually build up the scene. I make sure I name each layer in Photoshop, as often it

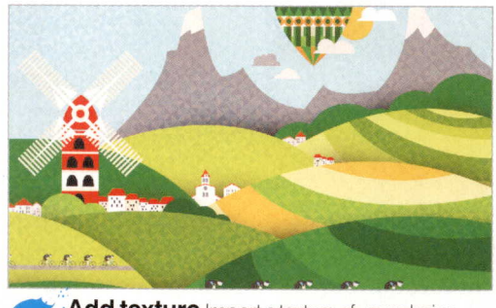
# Build your landscape

## Build a graphic environment with depth and texture

**01 Into Photoshop** Once you are happy with how it looks in Illustrator, bring each element into Photoshop and position to match your composition.

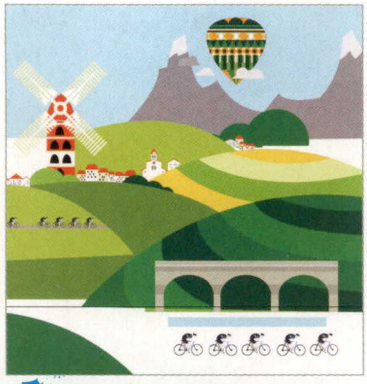
**02 Name the layers** Be sure to name the layers as you bring them into Photoshop; this is good housekeeping and saves time later on.

**03 Add depth** Now is your chance to add layers between the elements and incorporate shading with the Brush tool. Use the opacity levels to keep it subtle.

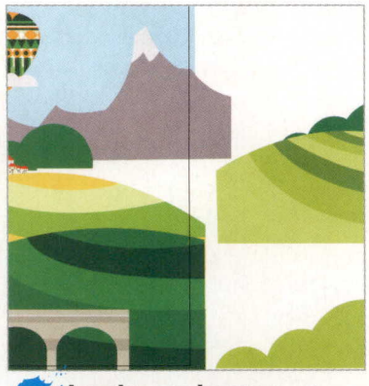


**04 Add texture** Import a texture of your choice over the top of the flattened illustration, then use the layer filters to get a finish you are happy with.

**Bright environment** Start to fit all the elements together to create your scene, moving layers behind or in front of one another until you are happy.



**Compositional details** Here you can now add finer details such as the buildings, windmill, hot air balloon, bridge and cyclists.



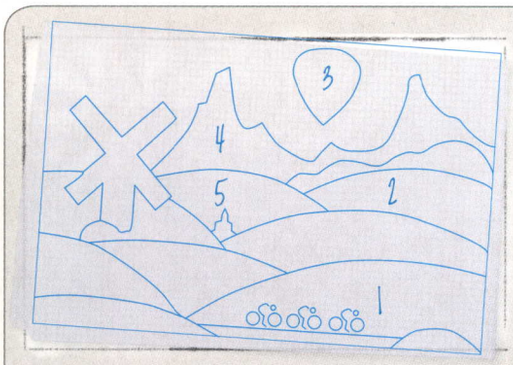
**Landscape layers** Keeping the various elements on separate layers in Photoshop means you can easily add effective shadows with the Brush tool.

can be a file of 30-odd layers, so it's good housekeeping to assign a name to each as soon as you place it into your document. Once they are all in Photoshop on separate layers, I can move them around again if need be without confusion.

As I have used vectors until this point the image looks flat. I quite like this style, but it is a good idea to add depth and texture with the simple use of layers and the Brush tool. Not all of the elements of the illustration need it, just the hills on this occasion. Between my theatre-like layers I create another that I use simply to add shadow in the piece. If I feel the shading is too dark I can tweak the opacity until I'm happy with it. It's good to be subtle with this approach and it's worth spending a bit of time getting it right. This is a simple technique but it can really transform your illustration. As I mentioned before, make sure you name these shadow layers otherwise time can be wasted trying to find them again.

If I am happy with how all the elements, depth and shading look, I flatten the layer. It's always good to save the unflattened version before you do this as that way, if changes are needed later on, you can go back in and edit. Once the illustration is flattened the fun can begin tweaking the colours. I used to spend hours just sliding the Hue/Saturation settings up and down for various colour combinations, but now I've used so many that I've found tones I know work well together and suit the illustration. If you have time it's a great way to experiment with the colour. If you only want to change the greens, for example, you can simply select Greens in the Hue/Saturation dialog and it will alter those tones. I sometimes add a filter to the flattened illustration too, with a slightly sepia tone to give it a nostalgic feel.

When I am happy with the flattened, recoloured version of the image, my final step is to add a texture. With this particular illustration – as with the entire Tour de France series – I used the same texture throughout for consistency. As the main illustration is made up of simple geometric shapes, I created a texture made up of small triangles in Illustrator. I copied this into the Photoshop file over the top of my illustration and then played around with the settings. With this particular texture I chose the Overlay blend mode and an Opacity of 33%. If it is too dominant it could make the overall image look fussy, so it is always good to be subtle here as well. Once I flatten the whole file I usually take a step back, walk away from the screen, grab something to eat or do something completely different and come back to it. If I still like what I see after a break like that then I know it's ready to be printed, posted on the website or used in any way I like. I eventually created my Tour images as prints to sell on my online shop. This is a great way to make your self-initiated illustrations work for you as well as a method to keep you motivated.




## Dissect an image

### Art structure explored

**1 Simple cyclists** I created the cyclists in their simplest possible form, not worrying about facial expressions or shading. I concentrated on a sideways view, with no real detail other than the stripes on their jerseys to distinguish them.

**2 Graphic hills** The rolling hills are basic semicircle shapes with lines across them at angles that I filled in with complementary colours. Increasing the width of the lines from top to bottom helps add depth and perspective.

**3 Balloon** For the hot air balloon I created a basic shape then added geometric patterns, lines and angles, colouring these in with three or four tones. These are also repeated within the hills for consistency. It didn't need a basket to be recognisable.

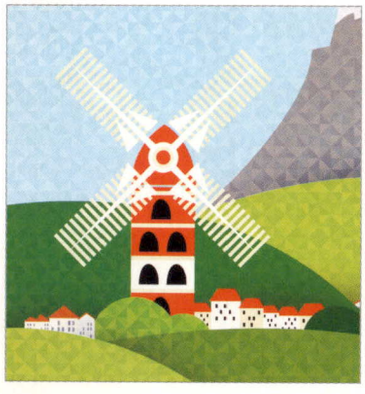
**4 Coloured triangles** I created the texture in Illustrator, turned Snap to Grid on and created triangles in a block, colouring each one slightly differently. I then placed this in Photoshop, decreased the Opacity to 33% and used the Overlay blend mode.

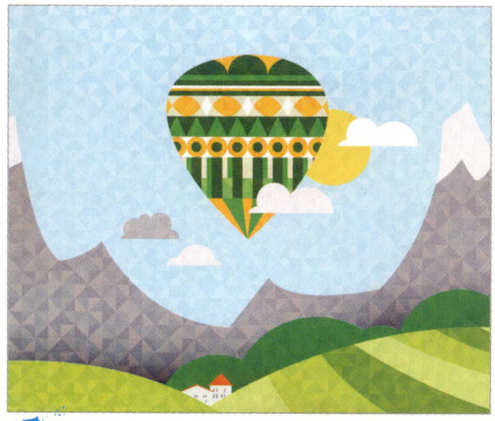
**5 Brush in shadows** As all the elements of the landscape are on separate layers it is easy to add an extra layer that can be used to create a shadow. I selected the Brush tool at 50% Opacity in black and painted behind each layer of the landscape.

As mentioned before, this is a great method of working when you need to create a series of illustrations with a quick turnaround on consecutive days. Being prepared beforehand with numerous generic elements always helps, and having an idea of a colour palette that can be consistent throughout is a good idea to simplify the workflow.

Worrying more about basic, recognisable shapes than tiny details is what this form of illustration is all about. The great Charley Harper (**www.charleyharperprints.com**), who created wonderful illustrations of birds and wildlife, once said: "I don't count the feathers, just the wings", which sums it up nicely. With this illustration I'm not trying to draw numerous trees and blades of grass, but the simple, recognisable shapes that they create as a whole. And with the introduction of subtle shadows and textures, even flat and hard-edged work comes to life.

**Texture layer** Laying a texture over all of your elements creates cohesion in the scene in a subtle way. Experiment with various opacities to make sure it isn't overpowering, though.





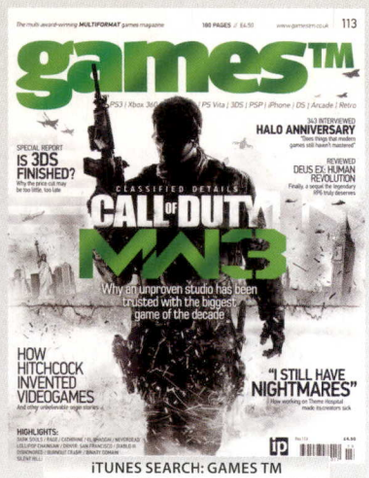
**Final tweaks** Make use of Photoshop's range of adjustment tools including Hue/Saturation, Levels and Curves to make some final changes to your image as a whole before saving it out.

SOFTWARE COVERED: 3DS MAX • MAYA • VUE • MODO • V-RAY • ZBRUSH
3D Artist
EXPLORE RIGGING & ANIMATION
Get your models moving with our step-by-step guide

iTUNES SEARCH: 3D ARTIST

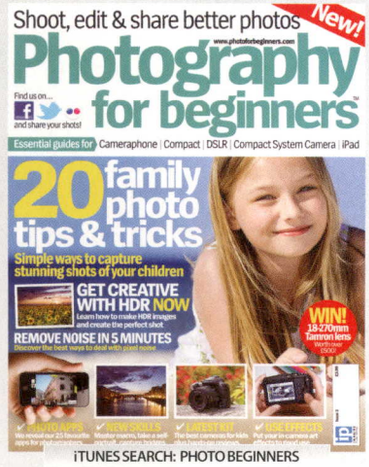
iTUNES SEARCH: RETRO GAMER

iTUNES SEARCH: DIGITAL ARTIST MAGAZINE

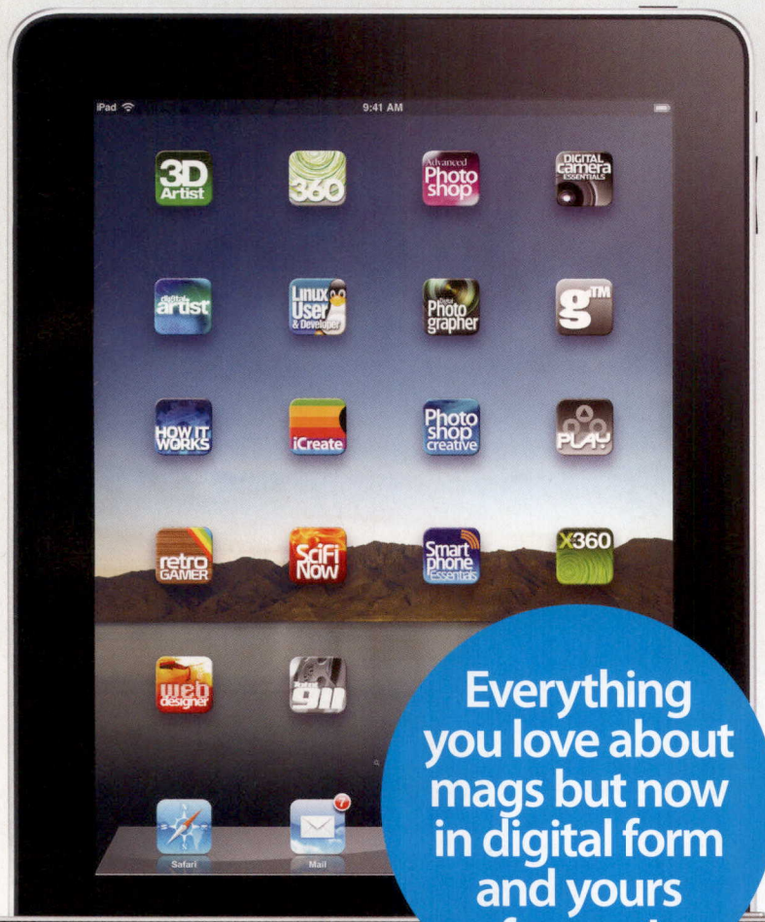



iTUNES SEARCH: GAMES TM

iTUNES SEARCH: iCREATE

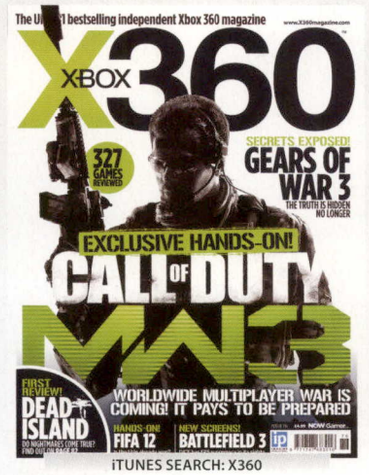



iTUNES SEARCH: PHOTO BEGINNERS




Everything you love about mags but now in digital form and yours forever!

Requirements: Apple iPhone 3G, 3Gs, iPod Touch or iPad >> iPhone 3.1.2 or higher >> an internet connection




iTUNES SEARCH: X360

iTUNES SEARCH: 360 MAGAZINE

iTUNES SEARCH: PHOTOSHOP CREATIVE

iTUNES SEARCH: SCIFINOW

Available on the iPhone App Store

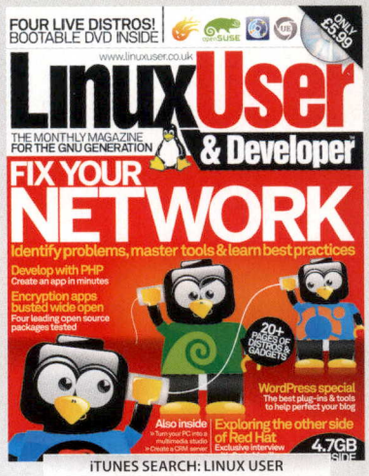
POWERED BY PIXELMAGS™

iTUNES SEARCH: ADVANCED PHOTOSHOP

iTUNES SEARCH: WEB DESIGNER

THE MAGAZINE THAT FEEDS MINDS
HOW IT WORKS
AMAZING SCIENCE EXPERIMENTS
THAT YOU CAN DO AT HOME
20 DIY SCIENCE PROJECTS INCLUDING WALKING ON WATER, VACUUM CANNON AND ERUPTING VOLCANO
CLOUD COMPUTING

iTUNES SEARCH: HOW IT WORKS


FOUR LIVE DISTROS! BOOTABLE DVD INSIDE
Linux User & Developer
THE MONTHLY MAGAZINE FOR THE GNU GENERATION
FIX YOUR NETWORK
Identify problems, master tools & learn best practices
Develop with PHP
Encryption apps busted wide open
WordPress special
Exploring the other side of Red Hat
4.7GB DISC

iTUNES SEARCH: LINUX USER

iTUNES SEARCH: TOTAL 911

iTUNES SEARCH: PHOTOGRAPHER

PlayStation 3 PSN PSVita PSP
NOW Gamer
PLAY
The UK's bestselling independent PlayStation magazine
ISSUE NO 209
50 BEST PSN GAMES
SECRETS OF UNCHARTED
24 PREVIEWS
THE WORLD'S FIRST HANDS-ON
CALL OF DUTY MODERN WARFARE 3
THE ONLY MULTIPLAYER REPORT ON THE BIGGEST GAME THIS YEAR
TIMESPLITTERS 4: THE FULL STORY
BIOSHOCK'S KEN LEVINE
DRIVER: SAN FRANCISCO

iTUNES SEARCH: PLAY MAGAZINE

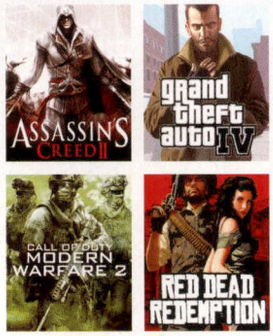
iTUNES SEARCH: SMARTPHONE ESSENTIALS

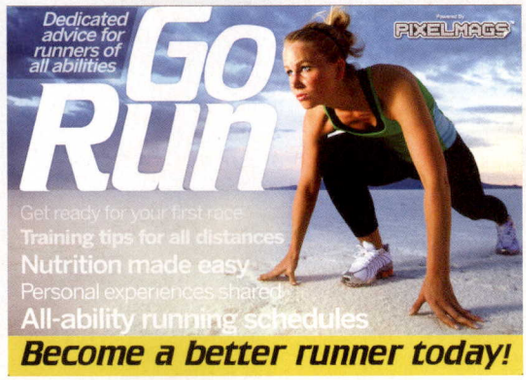
# New: The latest video game cheats and tips

**For Xbox 360 guides:**
**XBOX 360 Cheats & Tips**
iTUNES SEARCH: CHEATS & TIPS

**For Playstation 3 guides:**
**PS3 Cheats & Tips**
iTUNES SEARCH: CHEATS & TIPS

**Guides for all consoles:**
**PowerStation**
iTUNES SEARCH: POWERSTATION



Whether you want to run to lose weight, get fit or meet personal goals, this app has everything you need to know

iTUNES SEARCH: GO RUN

# New: Digital-only magazine for runners of all abilities

# Your favourite magazines now on iPad & iPhone

- Download direct to your iPhone or iPad
- Once downloaded, you do not need an internet connection to enjoy
- Subscribe for 6 or 12 months
- Pages are flickable, zoomable and viewed in either widescreen or portrait format
- Purchase individual issues
- Share it with your friends

**Download now from the iTunes App Store**

# Expressionism in Painter

"Explore Expressionism in Painter using impasto oil painting techniques"

## Behind the scenes

Digital artists explain the techniques behind their amazing artwork

### Artist info

**John Malcolm**

Personal portfolio site **johnmalcolm1970.co.uk**
Country **UK**
Software used **Painter, Photoshop, ArtRage**

While working full time for a local newspaper group, John has found his free time increasingly being taken up with digital art. Although he started out working with photomanipulation in Photoshop, he is now happiest painting things from scratch in Painter 12.

Digital painting

# Working Progress

Play with form and colour for vivid artwork

Step 1, Preparation

Step 11, Mix up the colours

Step 18, Break things up

Step 27, Building lights

## On the disc

Sketch

# Reminders of the Past 2011 **Painter**

> The aim of this tutorial is to explore Expressionism in Painter. This will mean understanding the art movement and trying out some new techniques
>
> **John Malcolm** Illustrator

**After getting this commission I realised after that I'd actually forgotten more about Expressionist art than I'd remembered.** The last time I dealt with this topic was 20 years ago at college where we came across it while learning about the Bauhaus movement in Weimar, Germany. Time for a quick refresher to help with our piece!

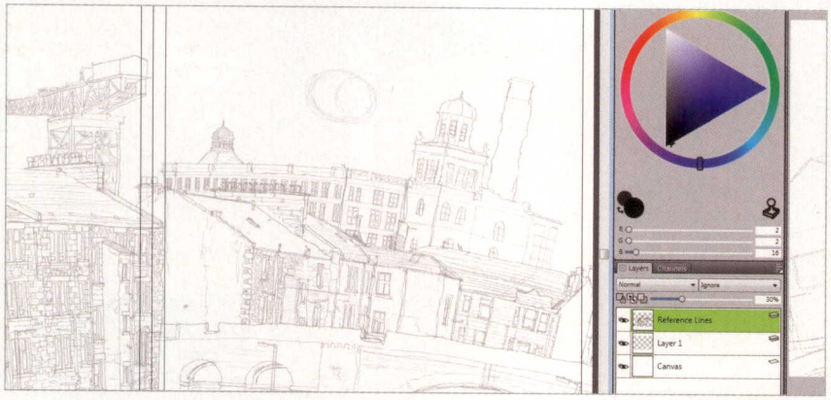
It could be argued that all art is expressionism. The Expressionist movement, however, was one of the many -isms that sprouted after Impressionism at the end of the 19th and beginning of the 20th Century.

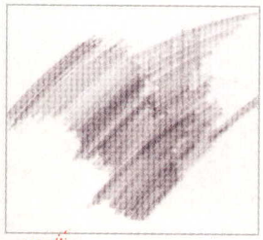
Where the Impressionists strove to capture fleeting moments of colour and light as perhaps the eye saw them, the Expressionists were more concerned with conveying emotions and ideas. They didn't try to capture what they saw and were happy to distort traditional ideas of colour, perspective and form to achieve their aims. When looking at some of the works of Van Gogh, himself exposed to the ideas of the Impressionists in Paris, it's easy to see that he went on to influence later artists; he didn't allow himself to be held back by only painting what he saw. The early and mid-20th Century was a time of immense political upheaval in Europe and the wider world. Perhaps this was something that spurred people on to try new things in art and find new ways of expressing themselves. Much of this new kind of art was not very popular with the wider population – and it certainly wasn't popular with some political rulers – but its influence can clearly be seen to endure. In our tutorial, bearing this in mind, we'll use Painter to produce a contemporary, Expressionist-inspired landscape. Focusing on the brush presets and making much use of the Mixer palette's functions, the aim is an engaging composition with a painterly feel.

## Choose a subject

### Sketch out your composition and create a canvas

**01 Preparation** I had some line art that I thought would work for this subject. It's mainly things I can see from my window – tenement flats and an old mill. The crane is something I see on the way to work, so I bring it in and keep it at the top for reference. Here you can also see one of the new Painter 12 features – the Navigator panel.

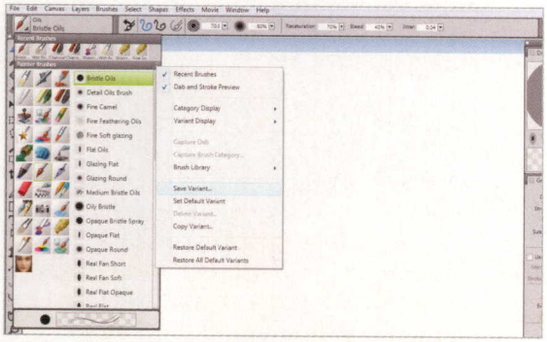


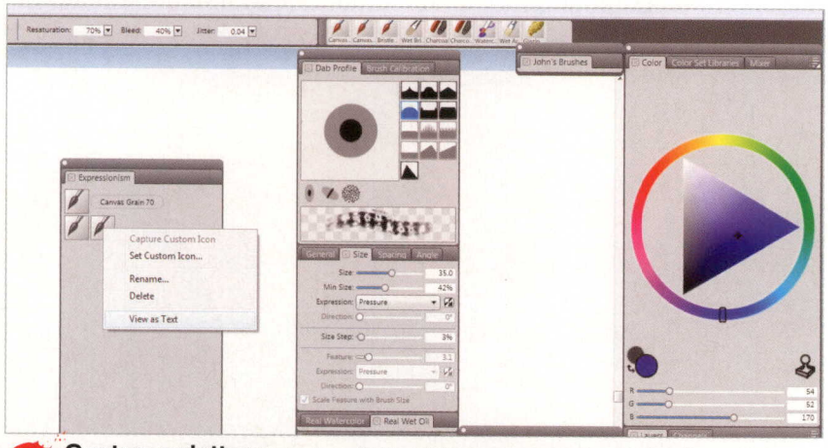



**02 Canvas texture** I open up my Papers panel (Ctrl/Cmd+9) and, after looking through the options, settle for Artist's Canvas. I use the edge of the Real 2B Pencil to test this while I tweak its settings to a Paper Size of 150%, Paper Contrast of 150% and Paper Brightness of 60%.

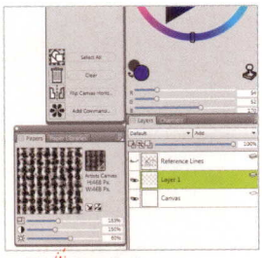
**03 Brushes** I'm going to limit myself to a small range of brushes to give the painting some consistency. I start with Oils>Bristle Oils. This brush doesn't interact with the canvas so I have to tweak it. I open my Brush Controls (Ctrl/Cmd+B) and change its Dab Type to Static Bristle and its Sub-category to Grainy Soft Cover.

**04 Save variant** In the Static Bristle section, I alter the settings to a Thickness of 50, Clumpiness of 90, Hair Scale of 700% and Scale/Size of 10. The brush now shows up the canvas texture well – like dry brushing with paint. I alter the Size to 70, choose Save Variant in the Brush Selector's fly-out menu and name it Canvas Grain 70.



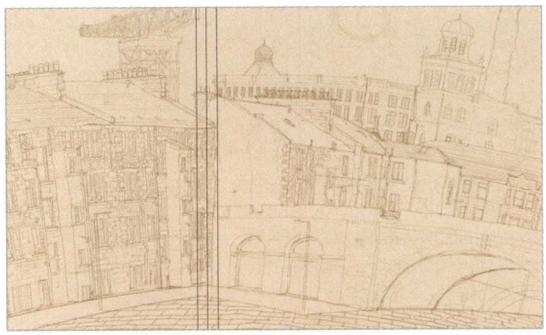


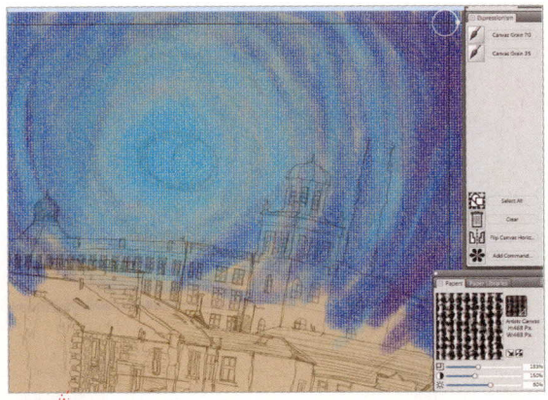

**05 Custom palettes** I hold down Shift and drag my new brush onto the canvas. This creates a custom palette in which I can keep any brushes I develop for the project. To see how I get my custom palette to look like this, see the tip on the facing page.



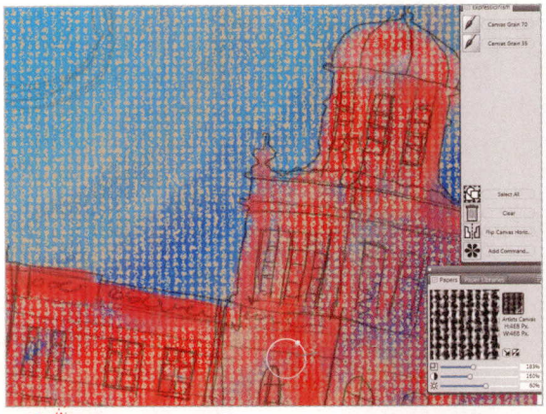
**06 Useful commands** I create another variant of my Canvas Grain brush at 35px wide. I also add another couple of useful commands to my custom palette. The first one is Window>Custom Palettes>Add Command to make adding the rest easy.

**07 Choose colours** I clear my Mixer palette and begin adding some colours from my Color Set Libraries panel. I add Alizarin Crimson, Scarlet Lake, Orange, Red Ochre, Yellow Ochre, Chrome Yellow, Lemon, Payne's Grey, Prussian Blue, Ultramarine, Cerulean Blue, Emerald, Pale Cadmium Green, Cobalt Violet and Titanium White. I will limit myself to using these colours and colours produced from them.

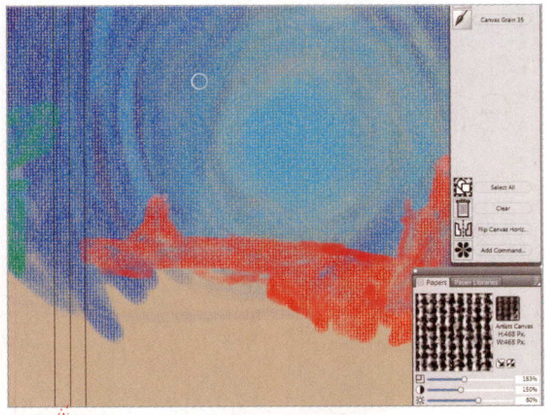




**08 Block in the sky** After first filling my canvas with a warm orange-grey, I create a new layer called Block-in 1 and, using my Canvas Grain 70 brush and the three blue colours I have on my mixer, I begin to rough in the sky area, bearing in mind where I intend to place a moon.



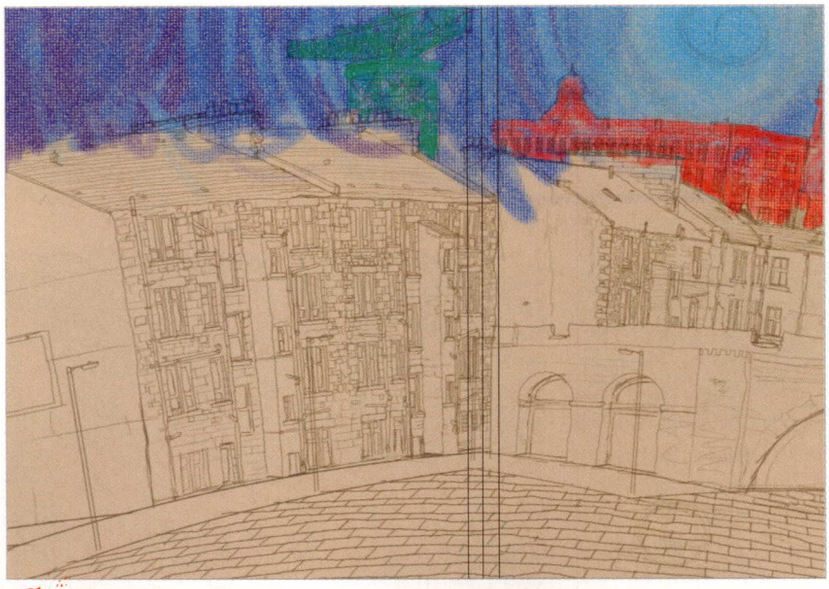
**09 The cotton mill** I like to keep things separate at this early stage, so it's time for another new layer: Block- in 2. I alternate between my two sizes of brush (70 and 35) and block in the main colour of the old cotton mill using Alizarin Crimson, the darkest red colour I have in my mixer at the moment.



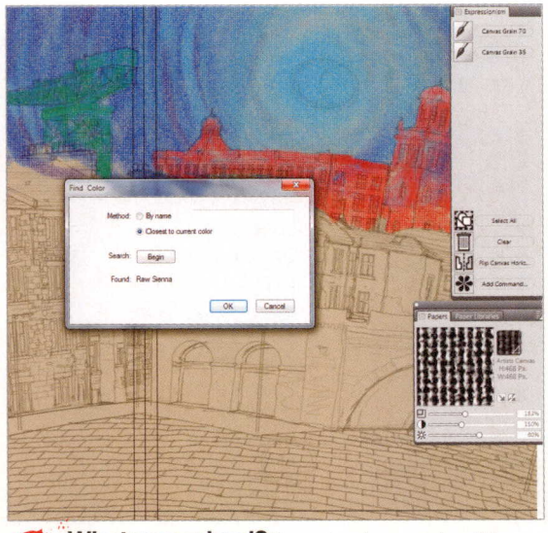
**10 Shipyard crane** Working with the same brushes, I give the shipyard crane its base coat of green. My brushes are way too big at the moment to worry much about showing areas of the sky through the crane's structure. I toggle my top linework layer to see how I'm progressing.

## Labelled custom palettes

This is a useful feature in Painter 12. When I add a brush variant or command to a custom palette, I do so twice. I then Ctrl/right-click on the second one and choose View as Text. This text can be renamed if appropriate, and then, holding down Shift, I position it to the side of the icon version.



**11 Mix up the colours** For the tenement flats in the mid-ground, I need to mix up a new colour. I take equal blobs of Yellow Ochre and Titanium White and place a tiny dab of Payne's Grey next to them on my Mixer palette. I then use the Mix Color button and blend them together. I use this tone to put down the first layer of paint for the houses and the bridge.




**12 What was mixed?** If you do mix up a colour this way, or even sample one using Alt/Opt from the canvas, it can sometimes be useful or just interesting to know what real paint colour it's nearest. To find out, open the Color Set Libraries panel, click the binoculars icon and then hit Begin. The answer in my case was Raw Sienna.

Style School
Art genres in a nutshell

# Masters of expression

## A rich and varied movement, this aesthetic still influences and amazes

Expressionism began mainly in Germany in the early 20th Century. The name began (as did Impressionism) with someone being a bit cheeky about it, but as with the French Impressionist movement, the name stuck. They attempted to make art that was subjective in nature and which distorted colour, perspective and subjects where necessary to convey feelings and concepts. It wasn't hugely popular at the time, yet now we can see its influence everywhere.

## The masters

Learn from three of the best

**Artist:** Vincent van Gogh
**Title:** A Wheatfield, with Cypresses
**Date:** 1889
**Owner/Location:** National Gallery, London

● I had to include something by Vincent van Gogh. It's been argued that many of the Expressionist painters and movements were inspired by his work. He's often confused with the French Impressionist movement as he was in Paris at the same time, and was certainly influenced by their work. I think this is one of my favourite Van Gogh paintings. **tinyurl.com/DA-wheatfield**

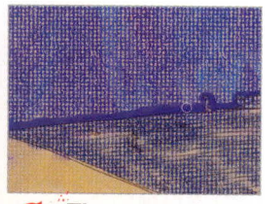
**Artist:** Paul Klee
**Title:** Ohne Titel (Gefangen/Diesseits – Jenseits/Figur)
**Date:** c. 1940
**Owner/Location:** Foundation Beyeler

● Paul Klee was a Swiss painter who lectured at the Bauhaus school and a lot of his work is Expressionist in nature. I like the simplicity of this piece as it slowly opens up to seeing more and more of what's being expressed. **tinyurl.com/DA-Paulklee**

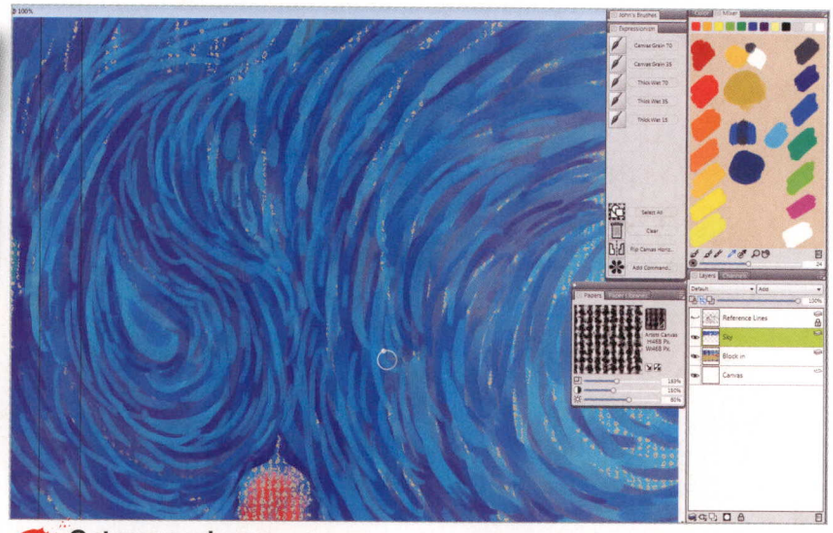
**Artist:** Egon Schiele
**Title:** Tote Stadt (Dead City)
**Date:** 1911
**Owner/Location:** Leopold Museum, Vienna

● Egon Schiele was an Austrian painter who lived from 1890 to 1918. His art spans a gap between Expressionism and Art Nouveau. This painting, while it pre-dates both world wars, is a sombre image that seems to express some of that horror. I like it, though, and admire the wonderful textures. **tinyurl.com/DA-schiele**

**13 More brushes** I repeat my process with the slate roofs, then select all layers (apart from the line art), hitting Ctrl/Cmd+E to collapse them. I need some different brushes now. I start with Oils>Thick Wet Oils and create three variants at 70, 35 and 15px. I add them to my Custom Palette as in step four.



**14 The second layer** On a new layer called Sky I begin to use my new brushes, first outlining the general area. This brush variant simulates oil paint being put on thicker than my previous variant and will cover up a lot of the canvas texture. I'll bring this back before moving onto the next stage.



**15 Get expressive** Using all three of my Thick Wet brush variants and all three of the strong blue colours on my mixer, I begin making many small brushstrokes all over the sky area. I had Van Gogh's Starry Night in mind at this point. Rather than clouds or stars I try to hint at some Paisley pattern-inspired shapes, as they tie in with the cotton mill.

**16 Refine the crane** I mix up some dark and light greens on my Mixer panel and use these to add more form to the shipyard crane. Using my smallest brush variant and light pressure, I also daub in some of the sky behind it.

**17 Red and green** I use the same process for the old mill building, mixing appropriate colours and applying them. Often these brushes pick up underlying colours, which can be fine. In some cases, though, I'd rather have the colour go down cleanly. To do this I tweak the Saturation slider up from 10 to 20 or 30% and paint with fluid strokes.

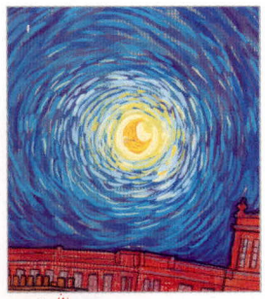
**18 Break things up** I use the hand icon on the Mixer palette to scroll it over a bit for a more clean space to mix. I make up a range of warm and cool, and light and dark sandy colours by modifying my original tones. I use these to break up the flat colour on the nearest buildings.

**19 The big picture** The second stage is nearly complete. I mix up a very dark blue and roughly lay down some colour on the cobbled area. I want some of the brushstrokes to suggest reflections. I zoom out, turn off the linework layer and check the image as a whole.

**20 Bring texture back** I select all the layers below the line art and use Ctrl/Cmd+E to collapse them to a single layer. I want the paint on this layer to let the canvas texture back through, so I use Effects>Surface Control>Apply Surface Texture. I make sure it's set to Paper and play around with the other settings until I have a look I like.

**21 Bold outlines** Time for another fresh layer, this time called Lines. I darken my darkest blue on the mixer by adding a smidgen of black. I use the smallest brush with a Resaturation value of 35%, then add strong outlines wherever I feel they are needed to punch the shapes forward. For the smallest, thinnest lines, I create a new brush variant with a size of 8px.

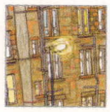
**22 Use the line drawing** To back up the dark lines added in the last step I decide to utilise my linework, which, up until now, was only being used as a guide. I don't want it to be too strong though, so I change the layer Opacity to 40%.



**23 Moon** Now I add my homage to the artist who inspired many of the Expressionist painters and create a new layer called Impasto. This paint will be thick enough to cover the canvas texture. I use yellows and yellow mixed with white for the moon and then continue to add impasto strokes to the rest of the sky.

## Tweak the impasto

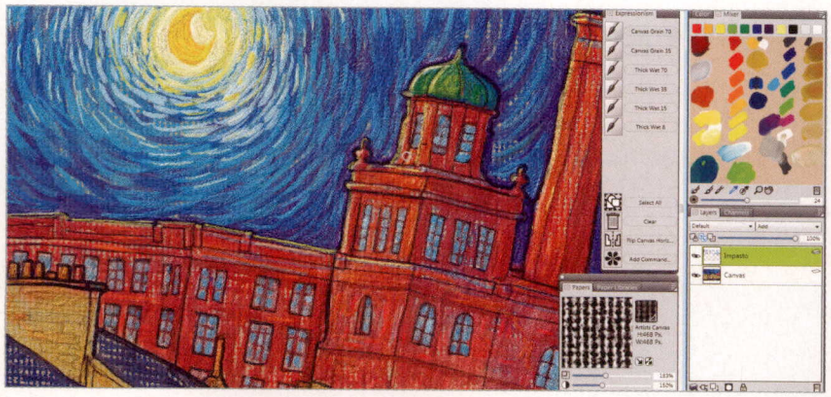
When using brushes in Painter that lay down paint thickly using the Impasto feature, it's possible to control and tweak globally how this effect looks. By to the Canvas menu and selecting Surface Lighting, you can change the whole look of a painting. It's very similar to the Apply Surface Texture feature used in step 20.



# Express yourself

## Finish with highlights and realistic details

**24 Reflected sky** To speed up the working process a bit (as this is a large file), I drop all layers to the canvas apart from the Impasto one I am working on. To do this I select all of the layers, hit Ctrl/Cmd+E, and then Drop from the fly-out menu on the Layers palette. I add some blue brushstrokes to the mill's windows at this point as well to reflect the sky.

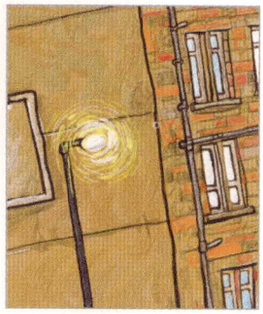


**25 Rim lighting** I begin adding some yellow strokes along edges of those elements that face the luminous moon. As this is an expressionistic piece, the lighting doesn't necessarily have to make too much sense.

**26 More colour** I move back to the nearest buildings and, using oranges and red tones, I stroke in variations of colours to add interest to the brickwork. For this I turned my Resaturation down to 4%. This allows the colour being applied to blend with and pick up existing colour.

**27 Building lights** I mix up a very light blue and a very light yellow and, with these and some white, I paint all the windows of the occupied buildings. For this stage my Resaturation is back up at 35% as I don't want my bright colours contaminated by existing paint.

**28 Streetlights** Next up are the streetlights. These I handle in a similar way to the moon. I have a bright central area and around that a light halo composed of small brushstrokes of white and yellow, which radiate out from the light source.



## Multicore brushes in Painter 12

Allowing brushes to utilise more than one CPU core is fantastic, However, sometimes it appears to make certain brushes slower than in Painter 11. I find that simple brush variants, like Real 2B Pencil, work better with it off. It's at the bottom of the General section in the Brush controls. The additional overhead of farming the work out to more than one core isn't worth it for simple brushes.

**29 Suggest reflection** I use bright yellows, whites and light blues to add strokes to the cobbled area, hinting at a wet surface reflecting light around it, from the lampposts, the buildings and the occupied arches.

**30 Final touches** I add some final touches all over the painting such as the poster that perhaps hints at what's being expressed in this image (I am surrounded daily by reminders of long-gone industry) as well as some graffiti that's a nod to people associated with the Expressionist movement.

# Hanvon®

**Free your creativity**

# Introducing Artmaster III...

## Powerfully creative, eminently affordable

**FREE second pen included**

- Enjoy closer control, that is much more precise than using a mouse
- Sketch, draw and create with the feel of a pen
- Exceptional quality, superb results and a low Hanvon price

Color Confidence

## So if all things are equal, why pay more?

**To learn more about the Artmaster III and the entire Hanvon range, visit: www.ColorConfidence.com/hanvon**

**Available from these local stockists:**

**1st Cameras**
Stoke-on-Trent
**01782 634 580**
www.1stcameras.com

**Amazon**
www.amazon.co.uk

**Morris Photographic**
Oxfordshire
**0845 430 2030**
www.morrisphoto.co.uk

**Park Cameras**
West Sussex
**01444 23 70 70**
www.parkcameras.com

**Primo IT** (Educational Specialist)
Leicestershire
**01530 265656**
www.primoit.co.uk

**Refuelled Design Supplies**
Colchester
**0845 527 7983**
www.refuelled.com

**Richard Frankfurt Photographic**
Croydon
**020 8665 9775**
www.richardfrankfurt.co.uk

**Warehouse Express**
Norwich
**01603 486 413**
www.warehouseexpress.com

## Behind the scenes

Digital artists explain the techniques behind their amazing artwork

### Artist info



**Jack Teagle**

Personal portfolio site
**www.jackteagle.co.uk**
Country **UK**
Software used **Photoshop, Illustrator, Flash**

I like to create little narratives within my work and try to combine traditional and digital elements as much as possible. When I'm not working on illustrations, I'm either working on comics or painting for solo and group shows worldwide.

Illustration

# Inking with Photoshop

## Working Progress

Use custom brushes for a convincing effect

Step 1, Prepare the workspace

Step 6, New colour

Step 11, Use rougher brushes

Step 15, Add clouds

## On the disc

Sketch

## The Fox and the Pumpkin 2011 **Photoshop**

> The aim of this tutorial is to create an engaging digital piece with a real-media edge as if it was inked by dip pen

**Jack Teagle** Illustrator

**Many people want to ink their own work, but sometimes dip pens can prove to be a little too tricky to use.** While they can produce fantastic line weight and are versatile as well as being quite affordable, they have a downside: ink blotches. For the inexperienced (and even sometimes for pros) they can be a minefield.

To save the heartache of ruining an entire day or week's worth of work with one bead of ink, the look can be achieved digitally. Many people work this way, and though it is effective, you can usually tell when a piece is digital.

Photoshop has many default brushes, but unfortunately a lot of them are too similar to each other. It can be embarrassing if you create a piece of artwork in the program only to find the same brush and technique has been used in someone else's work. Thank goodness, therefore, for the ability to create custom brushes. You can make a limitless amount of brushes for your work that no one else will ever have used, and you can also make brushes to mimic traditional inking methods so no one will be able to tell if you used a dip pen and ink well or a tablet.

The Brushes menu in Photoshop has some fantastic options to choose from that manage to emulate the inconsistencies of traditional mediums such as slight scratches and blotches, smears and variations in line weight. I've even used a custom brush to give the effect that the ink was bleeding into the paper and then scanned.

If you're not as confident starting from scratch on the computer, feed traditional elements into your work. Hatch, sketch, scribble and scan patterns at a good resolution and you'll be surprised at what the custom brush can copy. You'll also love how much time and effort it can save you from mopping up a big puddle of India ink spilt all over your latest and greatest creation.

# Ink the line art

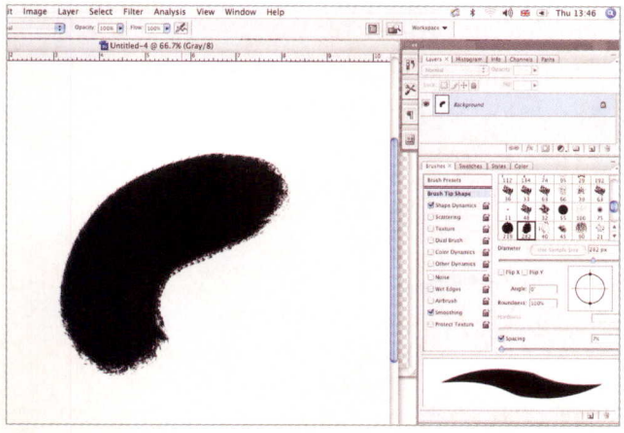
## Create custom brushes and trace your sketch

### 01 Prepare the workspace

Start with a sketch to ink over. If you're a dab hand with a tablet, work out your plan on-screen. If not, scan in a pencil sketch then reduce its opacity. This will make it faint and much easier to draw over in another layer.

### 02 Custom brushes

To give the image a convincing, hand-drawn aesthetic, we're going to need to make some custom brushes. Take a look at the four steps on p50 to see how to do this. The idea here is that ink bleeds into paper, and creating brushes with inconsistencies that mimic that will make it look much more like someone has scanned genuine dip-pen line art.

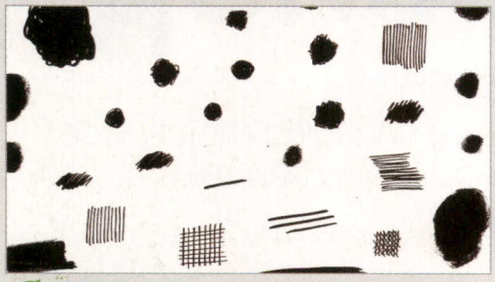


### 03 Lay down the inks

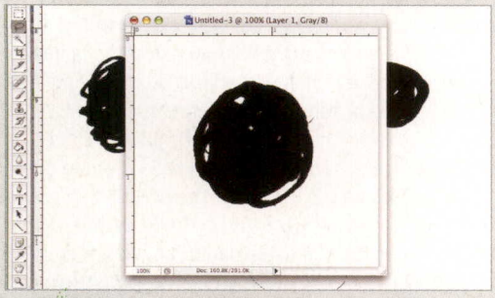
Now that you have your custom brushes set up you can begin to trace over your plan in a separate layer with the Brush tool and build up the image. Take your time at this stage. Using a graphics tablet is probably the most efficient way to work with the sketch.

# Customise your brush

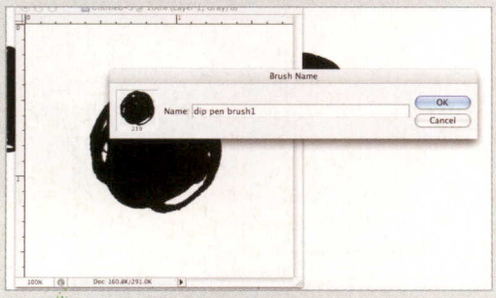
## How to create quick and effective brushes in Photoshop



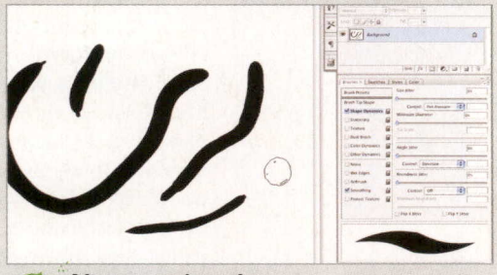
**01 Mark making** Make as many marks as you can (the more variation the better), then scan and open it in Photoshop either in greyscale or bitmap format.



**02 Select your brush** Pick a shape that isn't too big and open it in a separate file. Make sure that the shape isn't locked to the background.




**03 Define Brush Preset** Select your shape with the Lasso tool, go to Edit>Define Brush Preset and name it. Choose your new brush from the Brush menu.

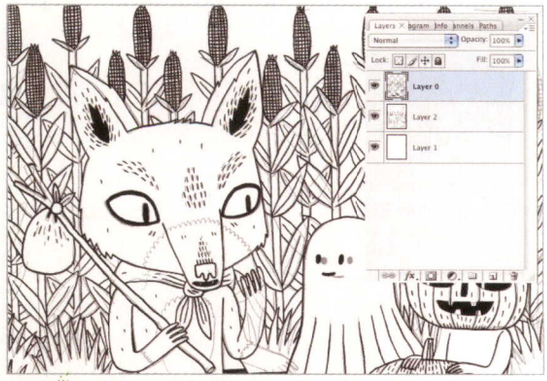


**04 Alter your brush** In the Brushes palette, click on Brush Tip Space and lower the Spacing value. This will give you a much more fluid brushstroke.

# Colour your image

## Finish the inking and block in tones

**04 Use different brushes** Try using a variety of brushes for different parts of the image. To make the line art look less confusing, use a thick, coarser brush for the foreground and a finer one for the backgrounds. This will give your image depth and perspective.

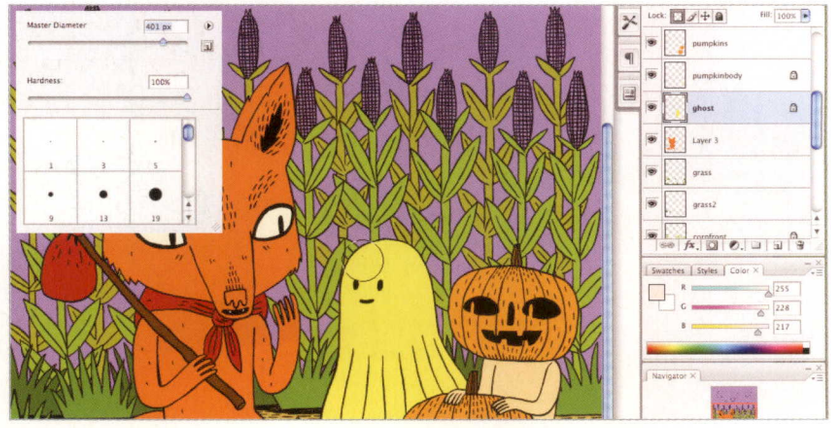


**05 Finish off the line art** Your inked work should all be on one layer. Check for any mistakes or inconsistencies and correct them before you move on to the colour phase. Now is the best time to crop your artwork to the size you want for colouring as it will neaten up the image and help you to see where you should start filling in with your base tones.

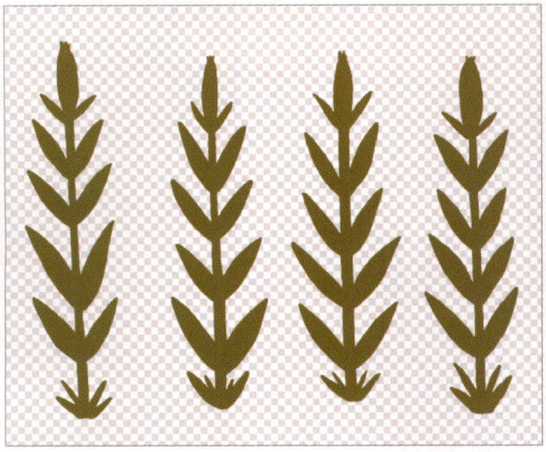
**06 New colour** Make new layers under the line art for colour. Use different ones for different elements, labelling them for easy reference. Use the Brush tool on an opaque setting with a standard brush to start colouring the line art.

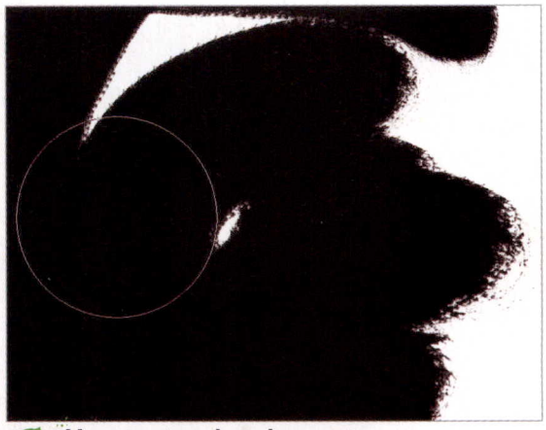
**07 Fill out the image** After making several layers and colouring parts, your image should start to take shape. Don't worry too much about colour at the moment as you can always lock the layer colour over it. We just want to make sure at this point that the image is coming together.

**08 Finish off colour** Once you have everything coloured separately you can start editing your tones and begin creating an atmosphere in your work. Limiting colours can help you to create a very bold image, so try to work within a certain range. I'm keeping things autumnal and warm, so am working with a lot of oranges and browns.



**09 Add details** My image contains a cornfield, but at the moment it is looking a little empty so I created corn silhouettes from my sketches to position behind the colours and line art. I made these with the Brush tool and a textured custom brush to help bulk the image out and give it more depth.

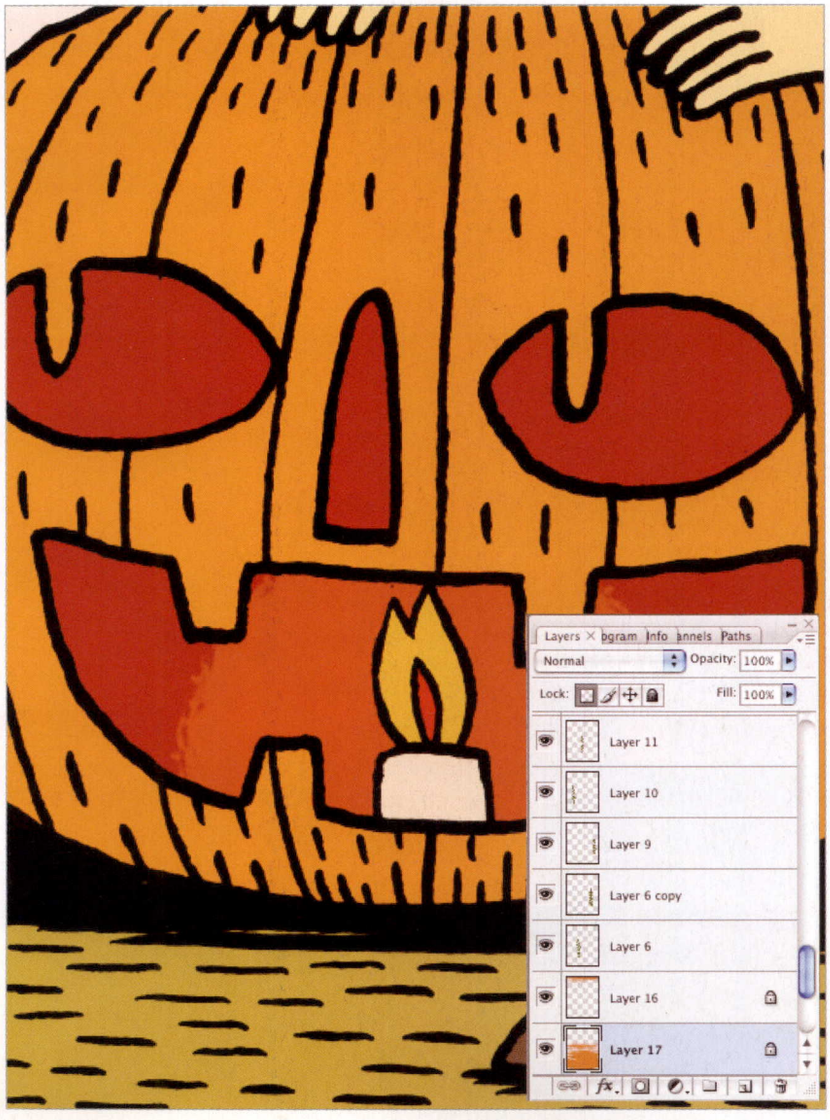


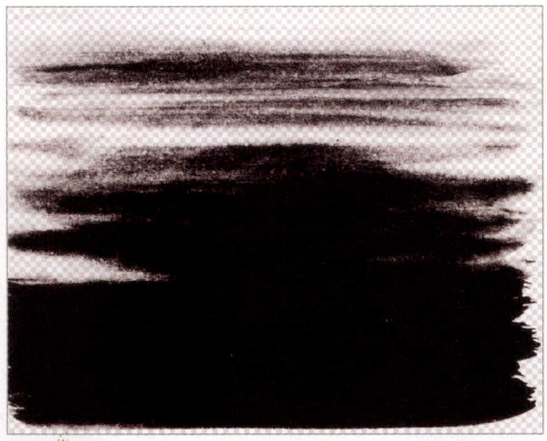


**10 Vary custom brushes** For the inking you've probably chosen quite a slick brush without too much noise. For the next part of the image you're going to want to give it some texture, so vary your brushes and try creating messier looking ones with rough edges. Experiment with different shapes and see what you come up with.

**11 Use rougher brushes** When you've made up some rougher brushes you can use them for things like fur. I've created a rough brush for the fox's stomach, ears and paws. It helps to give the image a little more detail and visual interest.

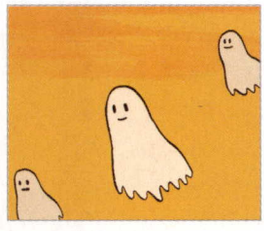
**12 Create lighting** You can also use custom brushes to create lighting. Most shadows and highlights don't have harsh edges, so you can use brushes with a rough edge to give the effect of a glowing candle. I've used this technique to light up a jack o'lantern.



**13 Brushes for backgrounds** You can also use custom brushes and even scanned brushstrokes for backgrounds – it's a very quick and effective way of giving more depth to a picture. You can use a few strokes with your custom brush to create horizons and clouds for your landscapes too.

**14 Match the palette** When you know how you want your background to look, use similar colours to the original background tones you chose. I'm making my textures and haze slightly darker than the background so that it gives the effect that the sun is setting. Keep these layers behind the foreground but in front of your background colour.



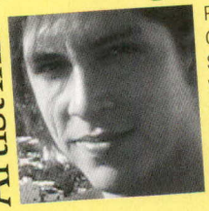
**15 Add clouds** After you've created a haze you can add cloud to your image using another custom brush. A few quick sweeps can create details effortlessly that can really help finish off your image. If things are a little too crowded to work in your image, open up another folder and create the details so you can then drop them into your main picture instead.

# Evolution of an image

Artists explain the process behind some of their finest work. Santiago Calleriza discusses this industrial image

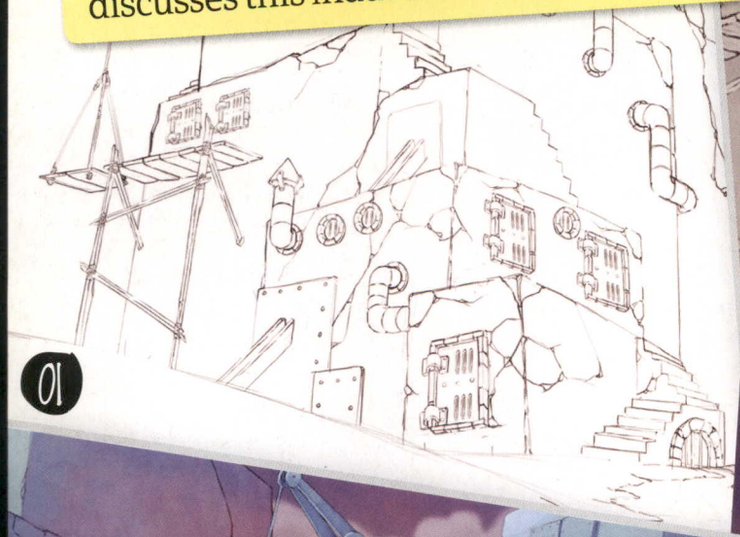
## Santiago Calleriza

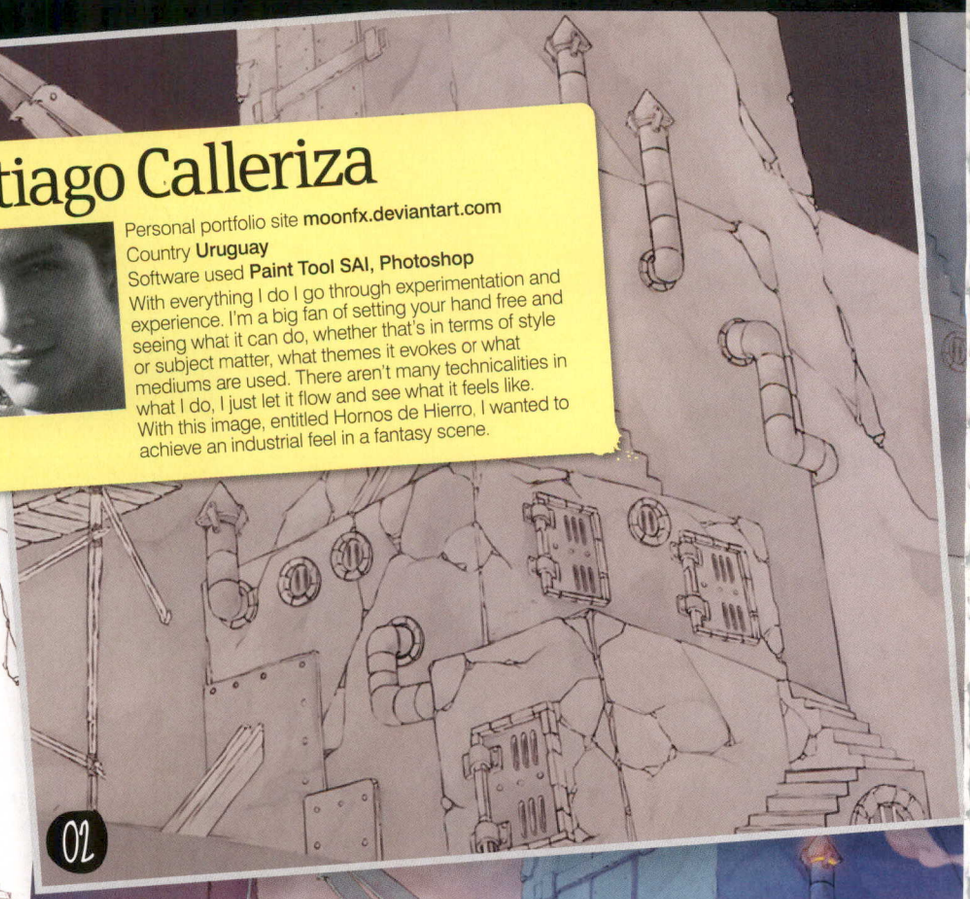
Artist info



Personal portfolio site **moonfx.deviantart.com**
Country **Uruguay**
Software used **Paint Tool SAI, Photoshop**

With everything I do I go through experimentation and experience. I'm a big fan of setting your hand free and seeing what it can do, whether that's in terms of style or subject matter, what themes it evokes or what mediums are used. There aren't many technicalities in what I do, I just let it flow and see what it feels like. With this image, entitled Hornos de Hierro, I wanted to achieve an industrial feel in a fantasy scene.



## About this image

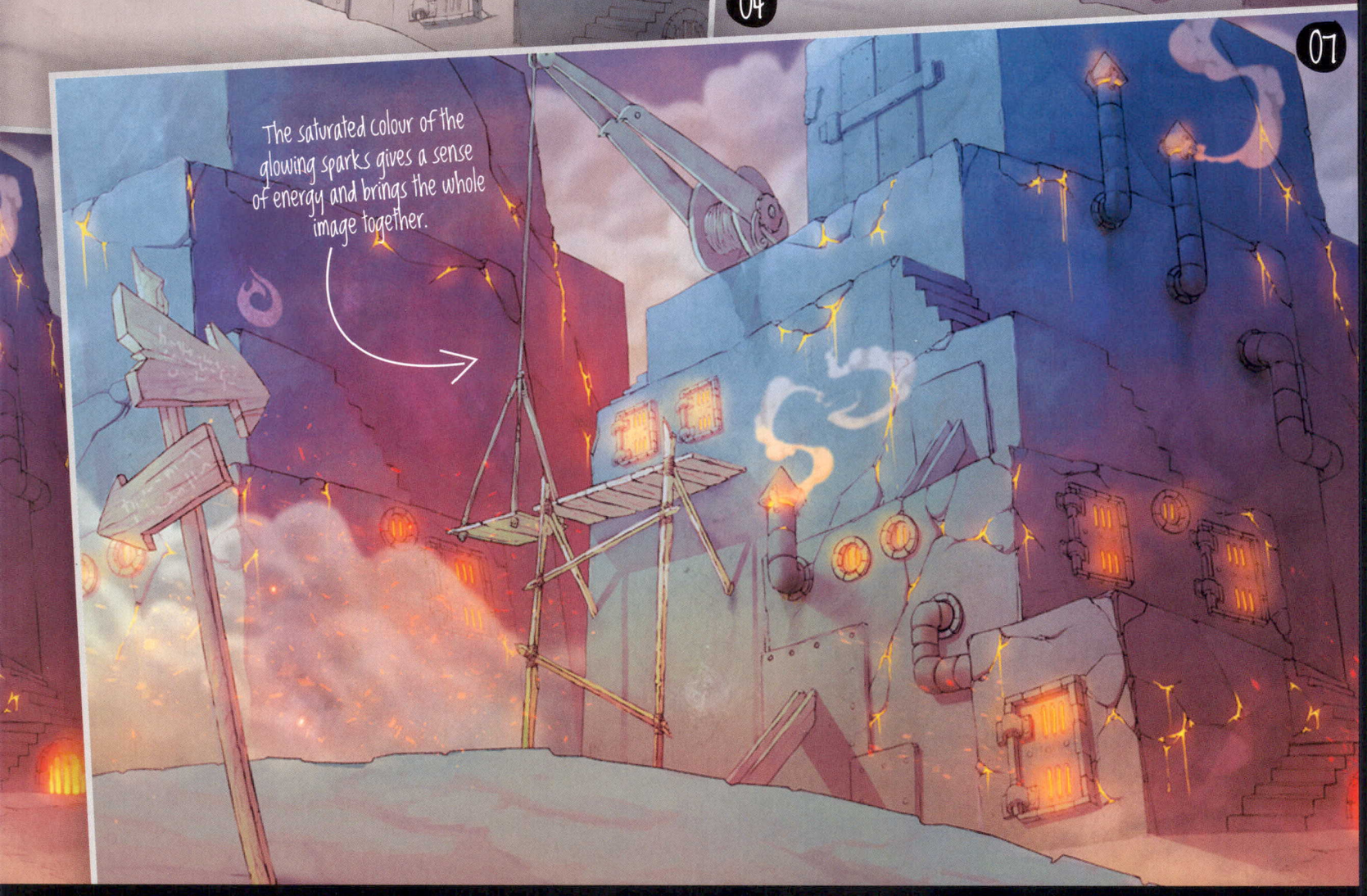
The main idea of this artwork was for a chamber of ovens, so I had to keep in mind a design where the whole place was dedicated to them – a structure to house thousands. Picture a building with furnaces in every room. Who would use them, how is the structure built and what is the purpose of the furnaces? This affected the colours, materials, architecture of the design and what references I used.

### 01

First I laid out the concept, the lines, features, designs and architecture. I experimented to see what looks right and what does not. I always work in grey tones first to get the composition and then add the colours afterwards. This makes it easier to see the whole image for lighting and shading. I can focus on a source of light and see areas that lack detail.

### 02

These are the first painted sections and are only rough at this stage. Once I have everything on the digital canvas, I proceed with adding details. These can be cracks in the rocks, screws in the metals, sharpened texturing and so on. I did most of the work in the wood scaffolding in this step, as well as the detailing on objects like the ropes.




## 03

I added a background structure in the same style as the main building as well as a signpost for each. I wanted my image to have a sense of depth and narrative, so these environmental touches were essential. I developed two light sources: the warm glow from the furnace and the pale light of twilight (or is it dawn?) coming in from the left-hand side.

## 04

Here I chose the overall colour and tone of the structure. I went for a fairly desaturated look so that the orange embers from the fires would really stand out against the palette of cooler greys, blues and greens. Next I added the glows. At this point it starts to look more finished. You see the whole structure working with the ovens burning and the image gains a sense of energy.

## 05

I incorporated a red gradient on the ground, the background building and the main building. This is done to give heat to the whole image and emphasise the power of the ovens. Since the furnaces are burning, there must be smoke, and the effect makes the image look more industrial. Sticking with a pale, naturalistic colour, the smoke is affected by the red gradient.

## 06

I saturated the colours for warmer and brighter tones at this point, as I felt the whole thing was in danger of looking a bit dull. One element that really brings a digital image to life is texture, and I added some here to the rock patterns in grey tones so it didn't affect the overall colouring. I also added dirt on the pipes to keep with the industrial feel of the piece.

## 07

The final step is all about the little details here and there. It is essential when you're finishing a piece to really pay attention to these smaller elements. It's the things like retouching textures, making some parts sharper and some clearer that will make all the difference. The sparks give a more fire-like feeling and complement the furnaces to complete the image nicely.

## Behind the scenes

Digital artists explain the techniques behind their amazing artwork

### Artist info



**Teodoru Badiu**

Personal portfolio site **www.theodoru.com**

Country **Austria**

Software used **Illustrator, Photoshop, modo**

I am a creative media designer, 3D addict and vinyl toy lover based in Austria. Most of my work created in the last two years is character design and character-based illustration.

### On the disc

Creative pack

# Create a tactile felt effect

## Fuzzy-Felt World 2011

**Illustrator, Photoshop, modo**

> The aim of this tutorial is to go through the creation workflow of a 3D illustration to create the look and feel of a Fuzzy-Felt collage

**Teodoru Badiu** Illustrator, 3D artist

**In this tutorial we will show you the workflow steps needed to create a digital illustration with the look and feel of a hand-made Fuzzy-Felt collage.** The illustration will be based on my initial sketch which is scanned and then outlined in Illustrator, before being imported into 3D software.

To reproduce the real-world look of the Fuzzy-Felt texture I will use a few stock images in combination with a fur material and a displacement map. I will combine and apply these in Photoshop.

I start by searching the internet for references to make sure I fully understand how Fuzzy-Felt collages are generally made. I will try to reproduce that look by creating flat 3-5mm thick polygon items based on my drawing that I will then place above one another as if they were arranged and fixed on a board. The workflow I will use to achieve this is to build the illustration composition on the backdrop created in Illustrator and apply the textures afterwards.

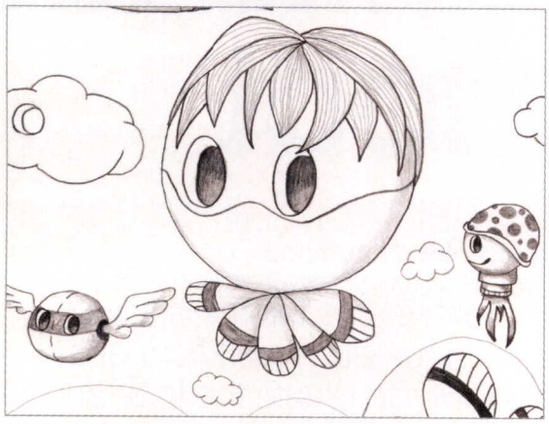
I want my image to be predominantly blue and green, with bright parts on a dark background, and it should be 395mm wide by 310mm high at 300dpi. I created this image for a magazine spread, so, when working out my compositional balance, I needed to bear in mind that there will be a gutter between the pages that will run straight down the image.

I will create and change the colour of the textures using Photoshop before the final steps. These last stages include creating the perfect lighting for the scene to get a convincing real-media look, and then the rendering of Color and Ambient Occlusion outputs. The final compositing of the rendered outputs and some other adjustments to make the image really pop will then be made in Photoshop.

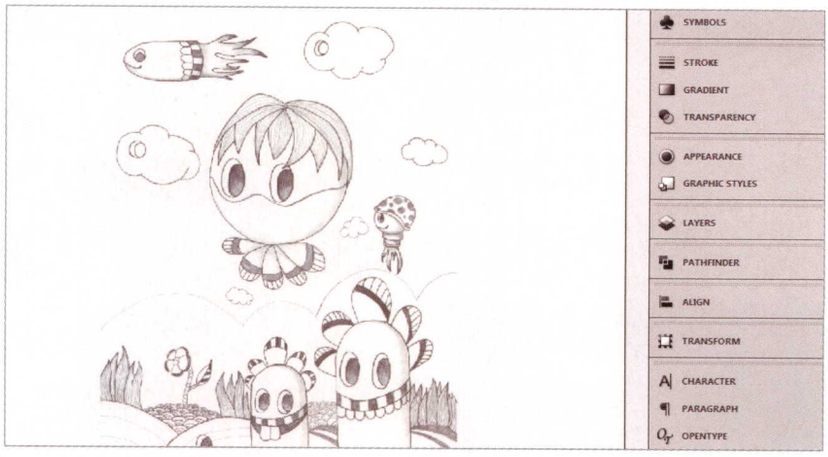
# Child's play

## Start with a basic concept for your fuzzy world

**01 Pencil sketch** I started by drawing a world populated by small characters. I used simple shapes to draw the creatures and the environment to keep the playful, innocent look and feel of typical Fuzzy-Felt collages.



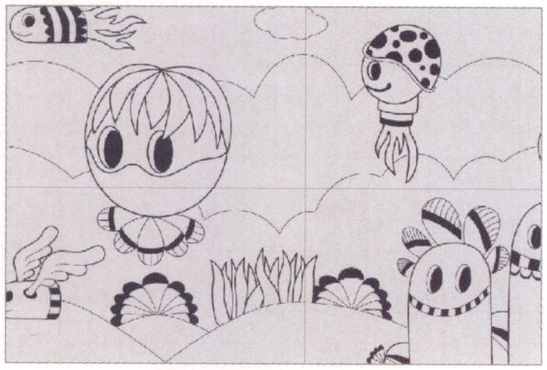
**02 Paper setup** I decided to change my image to a landscape instead of my initial portrait setup. To save some time I skipped the process of drawing a new sketch, scanned the initial work and simply placed it into an Illustrator file with landscape dimensions.



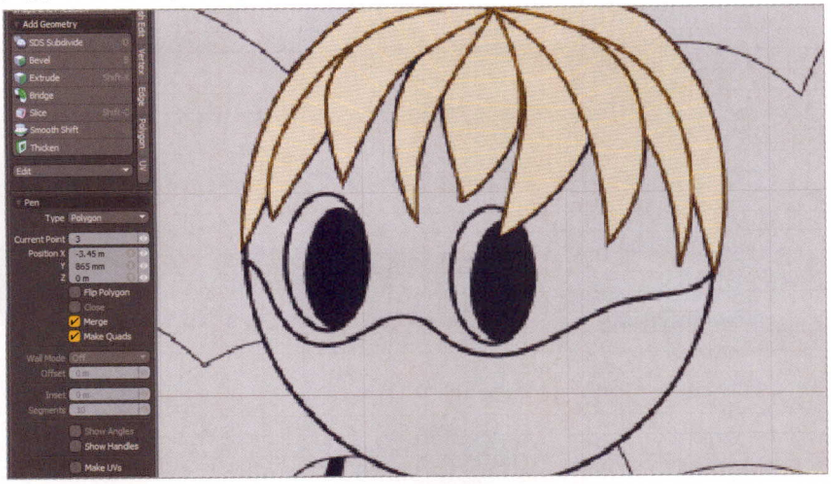

**03 Outline the sketch** I set the placed sketch as a template layer and used the Pen tool Bezier setting to outline the drawing. I created one layer for each character and one for the background elements. I named each layer to avoid problems later on.

**04 Composition** I will colour the illustration later in the 3D software and incorporate the textures in Photoshop. Once I had the world and the characters outlined I started to place them in the scene and build the composition.

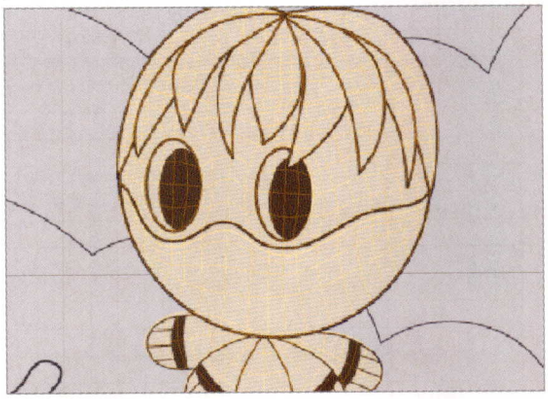
**05 Backdrop setting** In modo I set the exported Illustrator file as a backdrop by clicking on Add Item>Backdrop Item, then loaded it via Backdrop>Image>Add Clip>Load Image. Check the Keep Aspect box and use Front as the Projection Type. Click Lock in the drop-down menu of the Backdrop Item after you have set the Transparency to 60%.



**06 Start modelling** I started with the balloon-headed character on a new mesh and, using the Pen tool in Polygon mode with the Merge and Make Quads boxes checked, built up a polygon in the front view using the backdrop as a reference. Click four times to create a polygon and then, by clicking and dragging the blue points, form the polygon shape as needed.

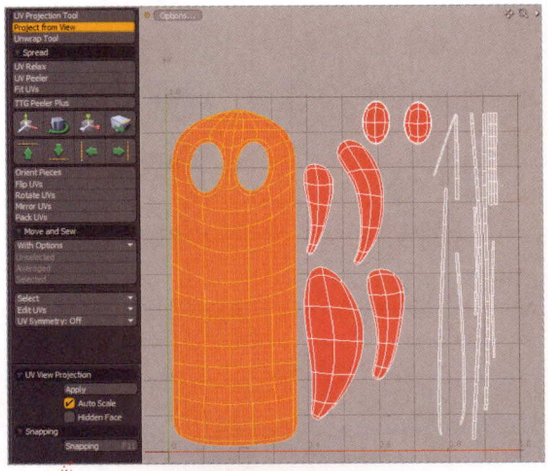



**07 Tweak the polygons** Using the Pen tool I created a new mesh for each part of the model, named them accordingly and placed them on separate Mesh items. I toggled On and Off Sub-D to check for smoothing and deformations, then used the Free Transform tool to put Vertices and Edges in place. Use Edge Extrude and Bridge to connect the strips.



**08 Add thickness** The Fuzzy-Felt material needs to look convincing so I have used three different thickness amounts; 10mm, 30mm and 50mm. Select all the polygons of the hair, choose Thicken in the Basic tab and use a 50mm Offset in the View port. Select the two edges on each side of the created polygons and use Alt/Opt+C to add two Loop Slices in Uniform mode.

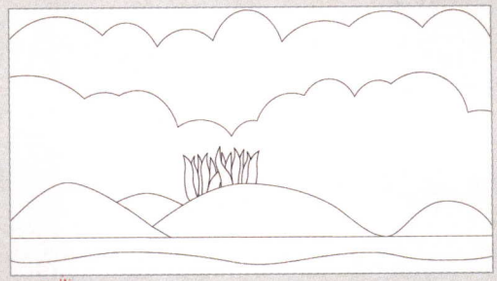
**09 Finish the model** I went through the same steps with the face and eyes of the flying character, this time using an Offset of 30mm for the face and 10mm for the eyes. I used these settings for all of the characters in my scene to emulate the collage look.



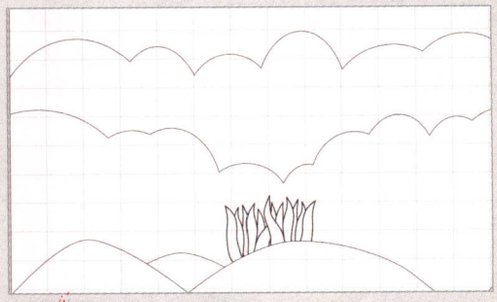

**10 UV unwrapping** Once I had all of the characters modelled, I UV unwrapped them, creating a new UV map for each one. I used the seams across the edge loops to add thickness, then combined Project from View mode in the UV Projection tool with the Fit UVs and Pack UVs tools.

# Create the background

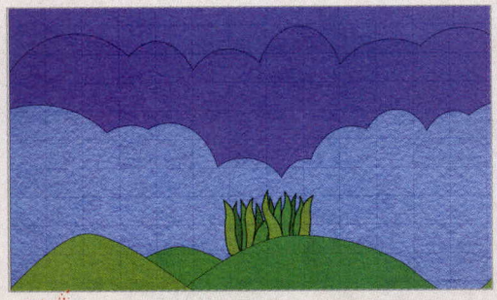
## Combine your software to design a tactile backing scene



**01 Illustrator file** In Illustrator I have selected all the background items, made a group and placed them on a layer. I hid the others and saved the file.



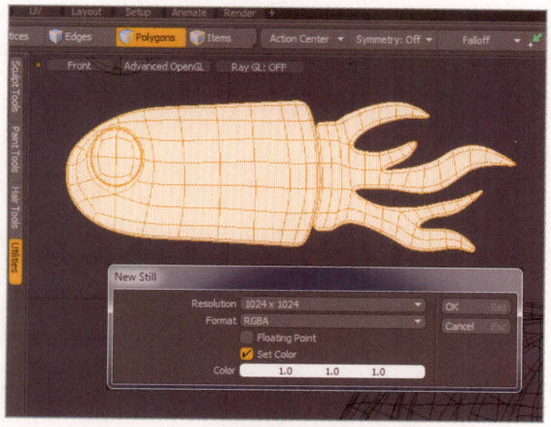
**02 Background** In modo I created a new material and exported the UVs. In Photoshop I dropped in the background file and set the blend mode to Multiply.

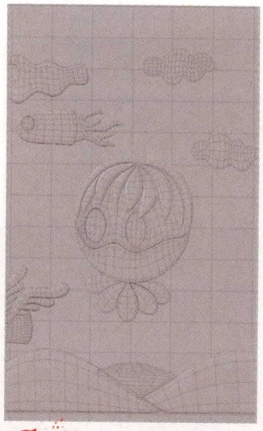


**03 Background colours** I have used the 'fuzzy_felt1.tga' and 'fuzzy_felt2.tga' files to create tileable images for filling out the hills and the sky.

**04 Save out** To save the texture for the Diffuse Color channel I hid the two EPS layers, merged down the rest and then saved. I also tweaked the levels.

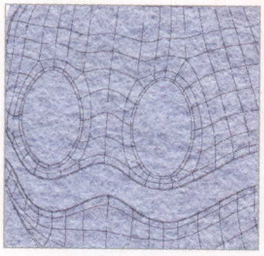
**11 Export UVs to EPS** With the UV done, I exported the UVs to EPS and selected all of the polygons. I clicked M to open the Polygon Set Material window and added a new material named Corresponding. In Paint mode I went to Utilities>Add Color Texture and created a 1,024 x 1,024px white texture map for the simple characters and a 2,048 x 2,048px map for the more complicated ones.

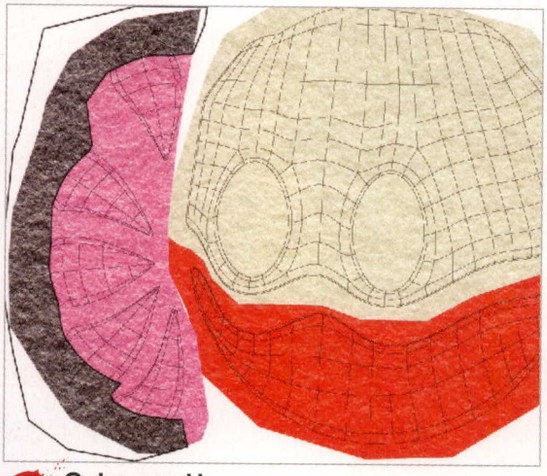


**12 New polygon** I have created a rectangular polygon using the Pen tool as with the rest of the character items, and by using Shift+D it was subdivided (set to Faceted) a few times.

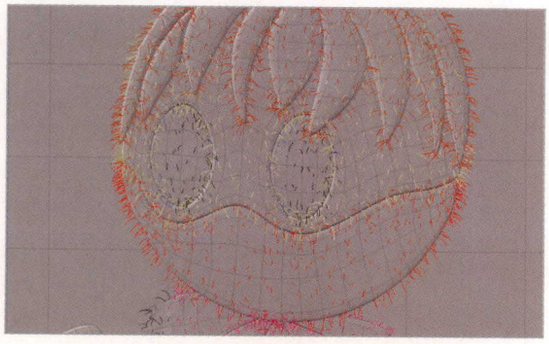
**13 Material creation** Time to set up the material needed. I selected the 'balloon_head_bump.tga' file and set the Specular Amount to 2.0%, Fresnel to 10% and Roughness to 70%. In Photoshop I opened the exported EPS file, added a new layer and placed the 'fuzzy_felt2.tga' file from the resource folder between the two layers.





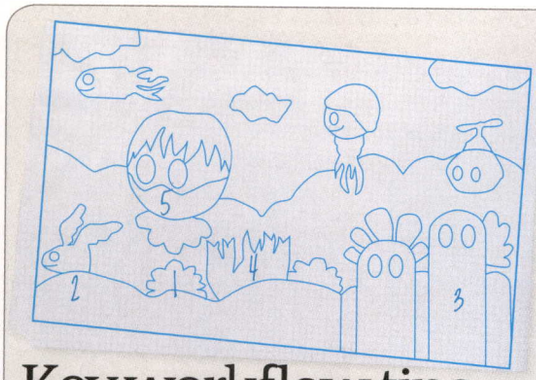
**14 Colour and bump** Using the Pen tool in Photoshop set to Bezier I created selections of the parts I want to change the colour of, then saved one version of the file. Using the Hue/Saturation command, I changed the colour as needed then flattened the layers without the EPS and saved out once again, this time as a TGA.

**15 Material settings** Back in modo I selected the material again and added the file created in step 14, setting the Effect to Displacement with a 5mm Distance and a -100% Low Value. Next I created a new group adding new material and fur to it with the blend mode set to Overlay and the Transparent Amount to 50%.



**16 Fur settings** The settings for the fur texture are: Spacing 10mm, Length 70mm, Max Segments 15, Strays 80%, Growth Jitter 80%, Position Jitter 90%, Direction Jitter 100%, Flex 0%, Root Bend 10%, Curls 90%, Fur Bump Amplitude 5%, Tip Kink 10% and Tip Fizz 10%. Set the Gamma value of the Diffuse Color layer to 0.4546.

**17 Render settings** Time for the render settings. I set the Frame Size to 4,665 x 3,661px at 300dpi. In Front View I chose the camera and Sync to View to have the scene from the front. I enabled Global Illumination, set the Antialiasing to 32 Samples and checked the Displacement as Bump box.



# Key workflow tips

## Boost your productivity

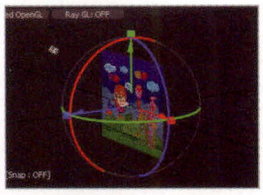
**1 Polygon flattening** If, by accident, your polygons are not flat anymore, select all of them and, using the Scale tool in modo, set the Scale Z to 0 to flatten them back in position. This will re-create the look of real Fuzzy-Felt objects.

**2 Keep texturing in mind** During the modelling of the characters make sure you build polygons that will correspond to the black and white patterns on the backdrop. This will make it a lot easier to assign selections for the texturing work.

**3 Save incrementally** Make it a habit to save incrementally after each major change or bit of progress that you make. This will help when you need to make some derivates of the models, or in case your machine crashes halfway through.

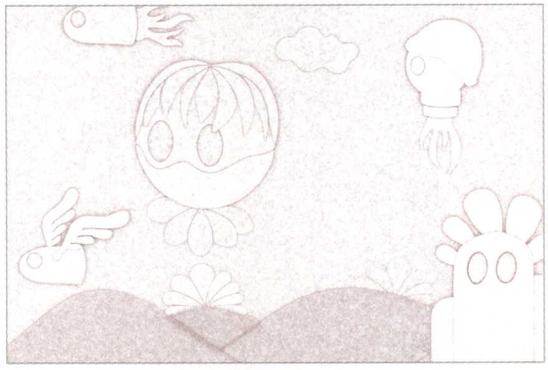
**4 Stock files** For the materials I had three stock files that I had to prepare. I opened them in Photoshop and scaled to 1,024 x 1,024px. I then saved them as TGS files, converted to greyscale, adjusted the levels and saved again but this time as TGAs.

**5 Fur density** When tweaking the fur settings for the different meshes you may need to change the density or subdivide the meshes to get the same effect over the entire scene. You may also need to vary the length of the fur for your image.



**18 Light and outputs** I used One Directional Light with a low Exitance value, a Ray Trace Shadow and a 3.0 Spread Angle in the middle. I set an interior HDRI for the global, duplicated the Alpha Output Render and set their Effects to Ambient Occlusion and Surface ID Output.

**19 Render the work** Before I started rendering I made sure that everything was in place. I saw that the output was how I wanted by rendering a small file first and checking it. I then rendered the big file and saved the two out; one as a 16-bit uncompressed TIFF and one as a layered PSD file.



**20 Compile in Photoshop** I opened the PSD file in Photoshop, placed the Ambient Occlusion layer on the top then set the blending mode to Multiply with 70% Opacity. I duplicated the final Color Output layer and placed it on the top of the AO with the blending mode at Soft Light and 70% Opacity. Finally I saves a PSD copy as well as a merged TIFF.

YES! I would like to subscribe to **Digital Artist**

## Your Details

Title_____ First name_____

Surname_____

Address_____

_____

_____

Postcode_____ Country_____

Telephone number_____

Mobile number_____

Email address_____

Please complete your email address to receive news and special offers from us

## Direct Debit Payment

☐ UK Direct Debit Payment - only £25.20 every 6 issues (save 30%)

**Instruction to your Bank or Building Society to pay by Direct Debit**

DIRECT Debit

ip IMAGINE PUBLISHING

Please fill in the form and send it to: Imagine Publishing Limited, Dovetail, 800 Guillat Avenue, Kent Science Park, Sittingbourne, ME9 8GU

Name and full postal address of your Bank or Building Society

To: The Manager — Bank/Building Society

Address

Postcode

Name(s) of account holder(s)

Branch sort code

Bank/Building Society account number

Originator's Identification Number: 5 0 1 8 8 4

Reference Number

Instructions to your Bank or Building Society

Please pay Imagine Publishing Limited Direct Debits from the account detailed in this instruction subject to the safeguards assured by the Direct Debit guarantee. I understand that this instruction may remain with Imagine Publishing Limited and, if so, details will be passed on electronically to my Bank/Building Society

Signature(s)

Date

Banks and Building Societies may not accept Direct Debit instructions for some types of account

## Payment details 13-ISSUES SUBSCRIPTION ONLY

☐ UK £64.20(save 20%) ☐ USA £80 (equal to $126*)

☐ Europe £70 ☐ World £80

## Cheque

☐ I enclose a cheque for £_____
(made payable to Imagine Publishing Ltd)

## Credit/Debit Card

☐ Visa ☐ MasterCard ☐ Amex ☐ Maestro

Card number

Expiry date

Security number ☐☐☐
(last three digits on the strip at the back of the card)

Issue number ☐☐ (if Maestro)

Signed _____

Date _____

## Code: PAG024

☐ Tick this box if you do not wish to receive any promotional material from Imagine Publishing Ltd

☐ Tick this box if you do not wish to receive promotional material from other companies. Terms & Conditions apply. We publish 13 issues a year, your subscription will start from the next available issue unless otherwise indicated. Direct Debit guarantee details available on request.
This offer is only open to new subscribers, subscriptions start with the next available issue.

I would like my subscription to start from issue: ☐☐☐☐

## Return this order form to:

Digital Artist Subs Department, 800 Guillat Avenue, Kent Science Park, Sittingbourne, ME9 8GU or email it directly to **digitalartist@servicehelpline.co.uk** To manage your subscription account visit **www.imaginesubs.co.uk**

Adobe Photoshop
Inspiration
Over 50 pages of tutorials
Mixed media
Paper effects
New ways to work with paper texture
Design a backdrop
Use colour and pattern to add visual interest to your portraits
Create fabr
Use vectors and 3D
achieve the look of fe
Call now 0844 848 8410 or subscribe online

# Start a direct debit today from just £25.20 every six issues and save over £23 a year

## Complete your collection
# BACK ISSUES

Complete your collection for only £6.00 per issue by calling 01202 586200 or shop direct online at our eShop at:
**www.imagineshop.co.uk**

# Subscribe & save 30%

## Exclusive subscriber benefits

- Save 30% on the cover price
- Free CD every issue
- Delivered to your door

## THREE EASY WAYS TO SUBSCRIBE

### ONLINE

www.imaginesubs.co.uk/dig
and enter code **PAG024**

### TELEPHONE

0844 848 8410
Overseas: +44 (0) 1795 414 611
and quote code **PAG024**

### POST/EMAIL

Please complete & post the form to:
Digital Artist Subscriptions
800 Guillat Avenue
Kent Science Park
Sittingbourne
ME9 8GU

Alternatively, you can scan and email the form to:
digitalartist@servicehelpline.co.uk

# Work backgrounds into portraits

## Behind the scenes

Digital artists explain the techniques behind their amazing artwork

Artist info

**Sally Jane Thompson**

Personal portfolio site **sallyjanethompson.co.uk**
Country **UK**
Software used **Photoshop**
Sally is a freelance comic creator and illustrator. She has created work for books, editorial, exhibitions, events and education, and also works on her own comics for web and print, focusing on gentle stories of the subtleties of daily life.

## Country Air 2011 **Photoshop**

"Use interaction between a character and a stylised background to add interest to a portrait illustration"

**Sally Jane Thompson** Comic artist

**Patterns are a wonderful resource for any illustrator's toolbox.** They can add interest to the simplest composition, incorporating another layer to an image to invite a second look and maybe even a third. They can play off rendered or realistic areas well, creating contrast with their abstraction, or against areas of flat colour and negative space with their density.

In this image I want to integrate a character with a pattern, so after some quick composition sketches, I start to think about the pattern itself. Simply letting yourself doodle and play can lead to some fantastic patterns (and building up a library of your own patterns for use in future images is a great idea). For this piece I want to make sure I create something interesting and cohesive, so I work on developing the pattern conceptually before I draw it out.

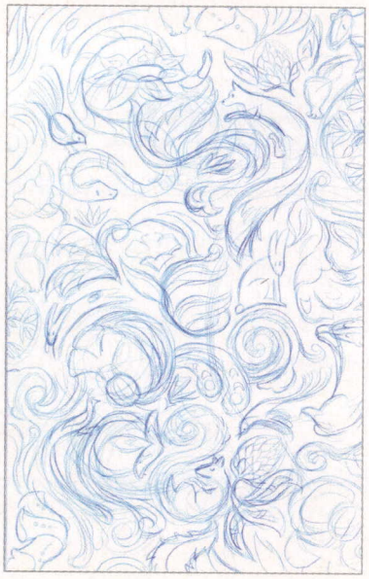
In developing an image, wherever possible, give your research and ideas some time to develop in your mind. I enjoy this stage of the process – making a cup of tea and settling in with a pile of books and a sketch pad. I look at a variety of sources for pattern inspiration; Chinese and Japanese textiles, Art Nouveau, illuminated manuscripts, contemporary illustration and even objects around my house. I also do some more composition sketches at this stage, thinking about how the character's hair might be worked into the pattern elements. Should there be an overall vertical direction to the pattern for the hair to weave in and out of, or perhaps horizontal elements to contrast with its curves? I decide on a series of rounded forms, echoing the shape of the hair and giving a spiralling sense of motion.

In the end, as inspiring as I find the patterns of Chinese ceramics or Japanese origami papers, I decide that it would be a bit more unusual if I looked closer to home for both style and content. The UK has some incredible designs in its history, from Anglo-Saxon decoration to William Morris's striking patterns of flora and fauna and Paisley's textile industry. I am particularly influenced by Morris's designs and decide to work British wild flowers and familiar, native creatures into my pattern.

I experiment with the drawing style of the background as it helps to think about the overall look you want the image to have and how the pattern will tie into that. I'm after a comic style here, so, although the background will have abstract, floral-inspired elements, I don't want it to look too formal. I draw the animals in a soft and simple way, varying the line

**Flat tones** Fill in flat colours and keep them on separate layers, adjusting as you go (the initial colour for the background elements was too dark).

**Pattern file** Sketch out the pattern and character separately, using all of the page. This enables you to really see and develop the pattern and makes it an adaptable resource.



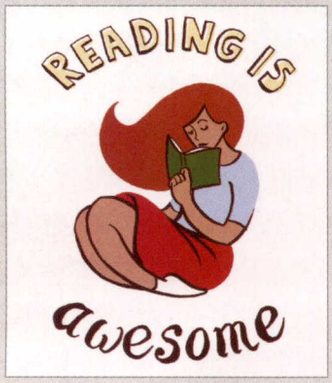
**Ink the lines** Ink your pattern and character, using varied line width (Pen Pressure on and Shape Dynamics selected on your brush if inking digitally) to create an engaging comic feel.

**On the disc**

Sketch

## Artist showCase

Explore Sally's fun, mixed-media style

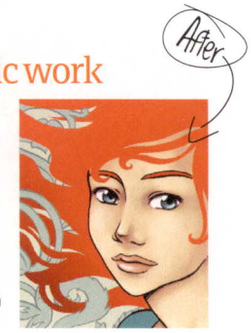



**Reading is Awesome**
2010, **Real media, Photoshop**
● This is a personal piece exploring the combination of hand-drawn elements and strong line art with flat colour and simple shapes.

**Musical Journey**
2011, **Real media, Photoshop**
● This was done as an editorial illustration for an article in *Amelia's Magazine* on the band Stornoway. It shows a combination of techniques; organic brushwork and flat colour.

**Mo Deer**
2010, **Real media**
● This is part of a series of things with moustaches, drawn when my husband was participating in Movember (where men grow moustaches for the month of November to raise money for men's health charities).

# Interactive design Create dynamic work




A pulled-out, full-body illustration offers endless opportunities to create interest and character through pose or movement, their clothing, the environment they're in, the objects or characters around them and their interactions with these things. A head and shoulders portrait is far more limited in this sense, so it can be more of a challenge to compose an interesting image that will catch the viewer's eye. A character with a patterned background behind can certainly be effective, but much of an image's success is in the execution. Finding a way for the foreground character to interact with what would otherwise be a flat background can be an excellent way to create something far more dynamic.

width when inking to connect it to the line art of the character. I fill an entire page with the pattern, as I want to give myself flexibility when arranging the composition. Doing this will also leave you the option to reuse your pattern as an element of future images.

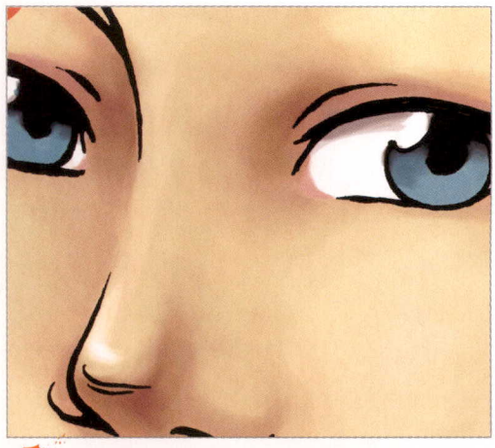
When sketching the character, I rough in a general shape and direction for the main elements. I ink in her features but leave out most of the hair as I'll be working it into the background. Having an intricate pattern means there will be a lot of objects to look at in the image, so spend some extra time on the features and expression of the character, making them engaging enough to draw the viewer's eye.

Once I've brought the background and character line art into the same document, I can move and adjust them until I'm happy with the composition and then hide any layers I'm not working on in the early stages. The first thing I do is work up a palette. I'll adjust these colours as I go along because I find some tones can look wildly different when they're filling large spaces! This is more to give me a starting point and direction. Her hair should be a strong, saturated colour to make it stand out so I choose a strong red and a complementary range of aquas, sage greens and almond tones, slightly desaturated, so that they set off the hair nicely but don't compete. Play around with your palette and be open to adjusting it as you go along, but consider the composition as well as the individual elements.

**The hair** Shape the hair. Be loose and scribbly at this stage and try out different interactions with the background, erasing and redrawing until you're happy with the result you've got.

I start to fill in flat colours in the background and the character's skin and clothing, adjusting as I go. I now create a new layer and start roughing in the shape of the hair with a brush at 100% Opacity. Once I'm happy with the general shape, I drop the opacity of the layer so that I can see the background. I continue to play with shapes, drawing the hair over and under background elements, particularly around the edges. It's important here to keep an eye on the Navigator window (or zoom out regularly) to make sure all the shapes and interactions I'm creating aren't breaking up the overall shape of the hair or making the picture messy and confused. I add some spiral-like curls, mirroring the swirling, rounded shapes within the background design.

At this point I start to tidy up the edges of the hair. The low opacity helps me make sure the desired elements of the background will be visible and look like the hair is behind them. I'm happy with the



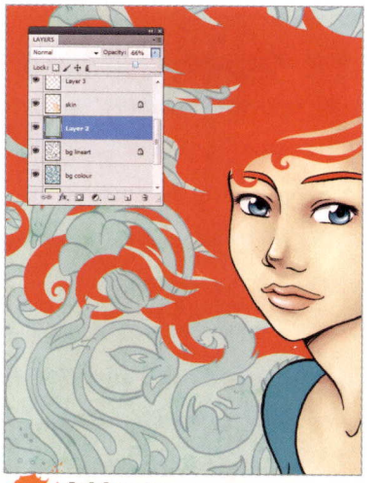
**Paint shadows** Finish off the painting, adding contrast as needed and smoothing and softening the shading to keep it simple. Add detail and bold colour in the eyes to draw attention.

**Clean the coiffure** Clean up the hair, creating edges and curves. Keep the layer at low opacity to ensure the lines of the background elements are visible.

**Colour punch** Make colour adjustments to any layers that need them. Here I used Hue/Saturation and Brightness/Contrast to brighten up the skin, which was looking a little dull.

## A subtle background

There are lots of ways to tone down a background that is too overbearing. Make the line art a lighter colour, play with opacity on colour layers (or just lighten them up), add a texture layer or merge these into one to play with the overall lightness and contrast easily.



**Add texture** Incorporate a new layer over the background to soften it. I'm using an old paper texture and adjusting the opacity until I'm happy.

lineless look of the hair, so at this stage I decide to erase these on the character line art layer.

I now move on to painting the character. I don't want a highly rendered or realistic look here – I want to keep the line art clear to create impact and retain the comic feel of the image, so I keep the lines black to help with this. I do like the contrast of flat areas and rendered ones, though, so some soft shading works well. Keeping flat colour on her clothing helps to frame the composition and draw the eye upward.

At this stage the image is coming together, so I start to think about adjustments to make it more harmonious and give it maximum impact. I lighten up the background colour fill then add a layer of paper texture I've scanned on top of the background, changing it to an aqua colour using a Hue/Saturation adjustment. Lowering the Opacity of this layer to about 30% but leaving the layer mode on Normal subdues the background a little so that the character really pops and stands out even more.

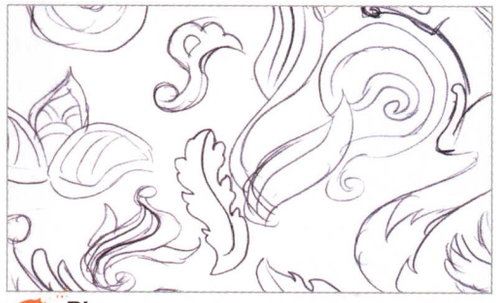
In this finishing stage, I use the Hue/Saturation and Brightness/Contrast commands to brighten up the skin tones a little, then move my focus to the hair. With its bright colour and integration with the background, this will be the element that makes the image. I make several copies of this layer to experiment with, trying different variations of gradients or opacity and taking screenshots so that I can compare them directly side-by-side.

In experimenting and comparing possibilities, you give an image a chance to surprise you. While working with the hair at a lower opacity, I was quite taken with the look of the pattern showing through, and was fairly convinced that it was what I would use. But when put side-by-side, the bold, solid colour with a hint of darker tones (gently blended in with a soft, low opacity brush at the bottom) drew my eye more than the other options I'd tried. The more I looked at it the happier I was with the choice. So while planning and development help create a cohesive and interesting image, experimenting along the way can help refine it and produce that extra spark.

# Build your own pattern

## Develop a unique and cohesive design for your artwork

**01 Research** Immerse yourself in shapes and colours. Widen your range rather than relying on obvious or existing influences and keep your eyes open.



**02 Play** At this point, spend some time doodling. Give yourself a chance to loosen up. Make it a challenge to try out a dozen different shapes!

**03 Experiment with content** If you're going to bring any recognisable objects into your pattern, look up references for how they might translate.

**04 Pattern test** Give the pattern a small test run before going ahead. This gives you a chance to see how it all works and make any changes.

# Artist retrospective

We discover if any artistic skeletons lurk in the cupboard of some of today's most exciting names in the CG community

## David Litchfield

**Artist info**

Personal portfolio site **www.davidlitchfieldillustration.com**
Country **UK**
Software used **Photoshop**

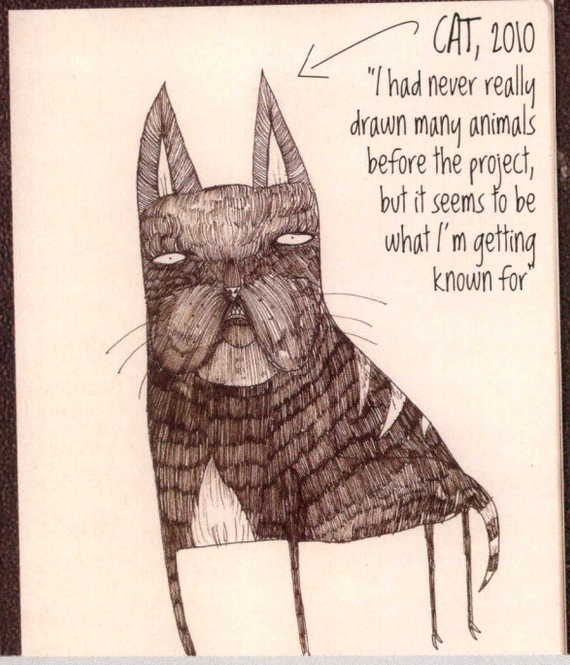
I am an illustrator working mainly with traditional media (although I do my tidy-up work with Photoshop). My work has appeared on album covers (Rue Royale, Rebecca De Winter), children's books (*The Big Hairy Spider*) and in magazines (*Creaturemag*, *Black Vinyl Magazine*) among other places. I recently completed a year-long Drawing A Day project and all 365 illustrations will be exhibited together from August 2011. Here's one from each month.

A Bad Day at Cotton Rock, 2010

Stanley 'Tiger' Thugsteen, 2010 "Just raising Stanley's eyebrows tells us a great deal about who he is"

Owl 2010

Wolf, 2010 "A lot of the drawings are explorations of ideas and this one I think could be developed into a great storybook design in the future"



CAT, 2010 "I had never really drawn many animals before the project, but it seems to be what I'm getting known for"

**A Bad Day at Cotton Rock**
2010, **Real media, Photoshop**

● It wasn't until a couple of weeks into the project that I noticed a few new people were following my work and realised that I could maybe have a platform to show off what I can do. It's not perfect, but A Bad Day represents the point at which I started to take the project seriously.

**Stanley 'Tiger' Thugsteen**
2010, **Real media, Photoshop**

● The project enabled me to develop characters and their stories. I had to work out techniques of conveying emotions and the narrative using simple expressions. Just raising Stanley's eyebrows tells us a great deal about who he is. There is conflict between his big, intimidating waistline and his sensitive eyebrows.

**Owl**
2010, **Real media, Photoshop**

● I'm still very much inspired by the children's books that I used to read. I think that Owl represents the innocent, unpretentious approach to image making that is always fun to explore. It's an owl and nothing more with no hidden meaning or metaphor attached. I just really wanted to draw an owl on that day.

**Wolf**
2010, **Real media, Photoshop**

● October's tricky. I'm proud of quite a few of the drawings from that month but I like Wolf because it shows that the materials used can be integral to the overall message of an illustration. A lot of the drawings are explorations of ideas and this one I think could be developed into a great storybook design in the future.

**CAT**
2010, **Real media, Photoshop**

● I had never really drawn many animals before the project, but it seems to be what I'm getting known for. I like the style of this one. It's grotesque but sort of cute at the same time. I like paradoxes in art and design. Weirdly this is one of the most popular images that people want to buy prints of and hang on their walls.

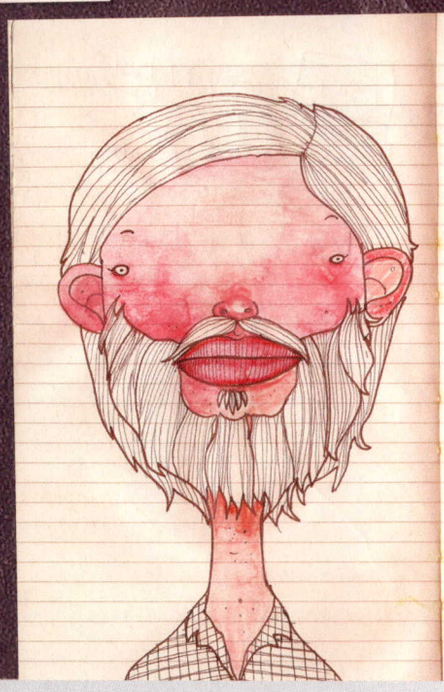
Mikey James Spurlock (Junior), 2011
"Again, Mikey has a paradox about him; he's comical but also a really heartbreaking character"

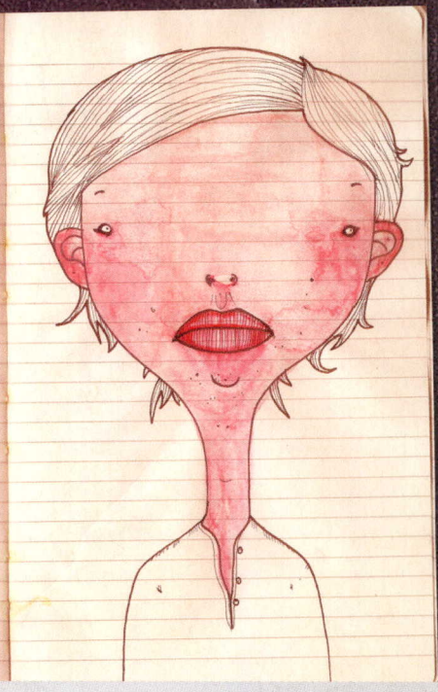
Pinch/Punch, 2010
"I used felt-tip pens to colour this one"

The Stijillas, 2011
"Sometimes just using the materials immediately around you can be liberating rather than restrictive"

Leo's Christmas Jumper, 2010
"Again, I had never used watercolours before and the project was about experimenting with new materials"

Lion in a Suit, 2010
"I didn't draw this one very well but it didn't seem to matter, as a lot of people liked the idea rather than the execution"





**Leo's Christmas Jumper**
2010, **Real media, Photoshop**
● Again, I had never used watercolours before and the project was about experimenting with new materials. The lack of control that you have over materials can create unexpected effects. When the watercolours created blotches on Leo's skin at first I was horrified, but then I realised it looked pretty cool.

**Mikey James Spurlock (Junior)**
2011, **Real media, Photoshop**
● It's amazing what information your brain maintains about people and their characteristics. I found that this kind of thing came out in a lot of the drawings. Again, Mikey has a paradox about him; he's comical but also a really heartbreaking character. He's universal, you could find a Mikey Spurlock in any country.

**Pinch/Punch**
2010, **Real media, Photoshop**
● I used felt-tip pens to colour this one. I had forgotten how much I absolutely love using them. I didn't make a conscious decision not to use digital drawing techniques in this particular instance, I just wanted to have fun with the project. I also found it quicker to do the drawing clean, without much digital manipulation.

**Lion in a Suit**
2010, **Real media, Photoshop**
● I had a few personal rules that I made myself follow with the project. One was that even if I think that a drawing is bad I should still put it online as it is a good comment on the creative process. In my opinion I didn't draw this one very well but it didn't seem to matter, as a lot of people liked the idea rather than the execution.

**The Stijillas**
2011, **Real media, Photoshop**
● I think that simplicity really is the key with so much illustration, particularly when time is tight. Sometimes just using the materials immediately around you can be liberating rather than restrictive. I like this particular day's image because I think that there is just enough detail and colour. Any more or any less and maybe it wouldn't work so well.

Photo manipulation

# Compose with reflections

"Andy Hau reflects, both figuratively and literally, to re-create an image from his childhood"

## Behind the scenes

Digital artists explain the techniques behind their amazing artwork

### Artist info



**Andy Hau**

Personal portfolio site **www.andyhau.com**
Country **UK**
Software used **Photoshop, Illustrator, 3ds Max, Rhino**

I am an architect exploring the interface between architecture and graphic design. My work is often extravagant but never insincere fuelling my appetite for escapism.

# Surface Tension 2011 **Photoshop, Illustrator**

> Using reflections is more than a Web 2.0 trend. Used effectively, they can become the focal point for an image
>
> **Andy Hau** Architect, graphic designer and illustrator

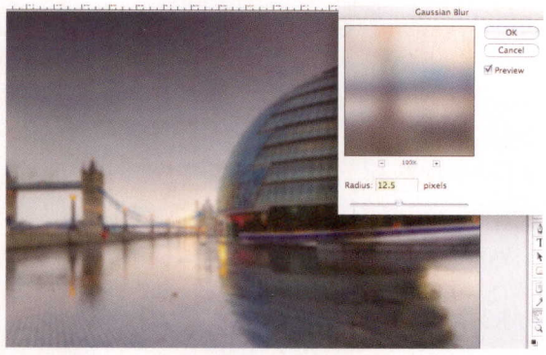
**I have an irrational affinity for shiny objects.** Call it magpie syndrome or developmental psychology – as far as I'm concerned, all that glisters is most certainly 24-carat gold. But while diamonds may be a girl's best friend, my obsession is not for bling, but something more primordial – my fascination is for reflections.

It is often said that humans are intrinsically attracted to shiny things due to our evolutionary ancestors, who learnt to recognise clean bodies of water by identifying shiny areas in the distance, thus forever cursing the modern human race with one our most curious habits. Looking at the latest laptops, mobile phones and cars, it is clear too that the commercial world is keen to capitalise on our unquenchable thirst for shiny objects.

My interest for reflections started at a very early age. In fact, I can pinpoint the exact moment when I first became enamoured with the concept. My parents used to take me to London every Sunday and, on one of these occasions, we were walking down Bayswater Road, which, as usual, had been transformed into an open-air art show. The street was lined with a flutter of multicoloured canvases, but out of the gaudy haze I noticed a painting of London in the rain. Rather than simply depicting London as the subject, the artist had instead chosen to focus on the London reflected from the muddy puddles in the tarmac. Unfortunately, my parents viewed art as a frivolous commodity and accordingly, we moved onto our next destination, but the painting has always stuck in my mind. In this tutorial, 18 years later, I will create a modern interpretation of this piece using Photoshop and Illustrator.

**01 Well begun is half done** Choose a background image from a stock site or your own resources and open it in Photoshop. Since you want to create reflections of the surroundings later on, try to choose an image that already has reflections in it.

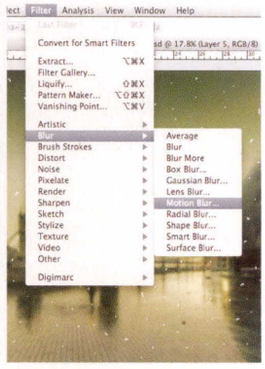
**02 Soft focus** Since memories are never pixel perfect, I want to alter the quality of the background image by adding a soft-focus effect. Make a copy of the Background layer and apply the Gaussian Blur filter. Use the Eraser tool (E) to delete any places you want the background to be sharper, such as the reflections.



**03 Pro-aging** To age the image, turn down the Saturation (Image>Adjustments>Hue/Saturation) and add a yellow Photo Filter adjustment (Image>Adjustments>Photo Filter). This will draw the focus away from the background and towards your foreground reflections instead.

**04 Intensity** To bring intensity to the image, paint the edges with a dark grey using a Soft Round brush. This effect will also age the background image further and make the photo look as though it has been taken with a pinhole camera.

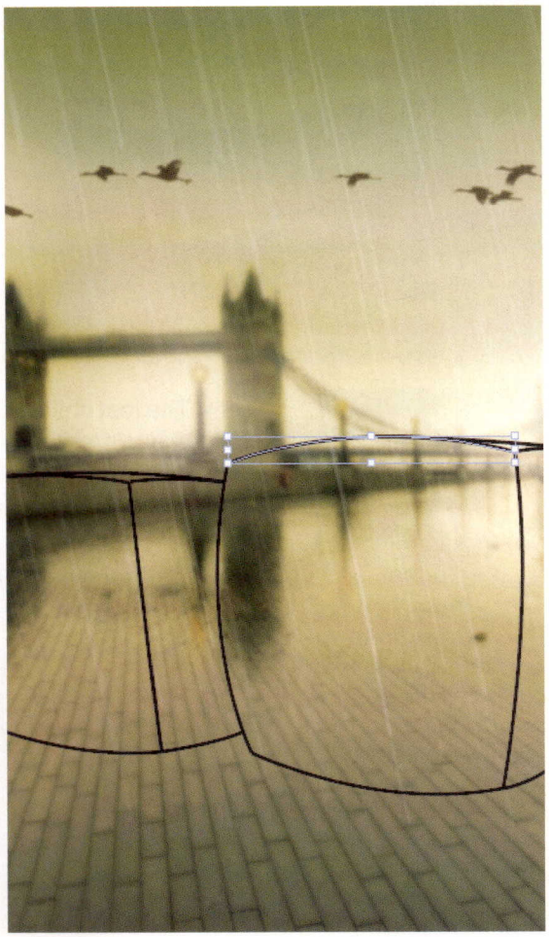
**05 Rain** Adding rain to the image will provide atmosphere and a raison d'être for the reflections on the ground. Create a new layer and draw in as many white flecks as you can muster using a thin, Soft Round brush. Apply a Motion Blur filter with a high pixel distance and an appropriate angle.

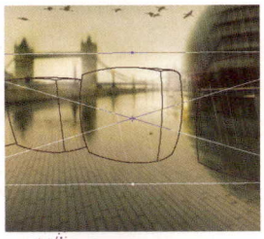


**06 Corona** Add a soft white glow to sources of natural and artificial light using a Soft Round brush again. This will make the light appear to be reflecting and refracting on the rain, producing a corona effect.

**07 Birds** To introduce dynamism and movement to the image, drag a photo of a flock of birds into the document and carefully cut them out using the Polygonal Lasso tool (L). Double-click on the layer and apply a black Color Overlay layer style. Turn the opacity of the layer down until the birds blend into the background.

**08 Puddle pavilions** I want to create five architectural puddles that will reflect the surrounding environment. Open a new Illustrator document and drag in the Background layer. This will help you with the perspective. Using the Pen tool (P), draw the outline of the pavilions, using the handles and points to adjust the shapes.

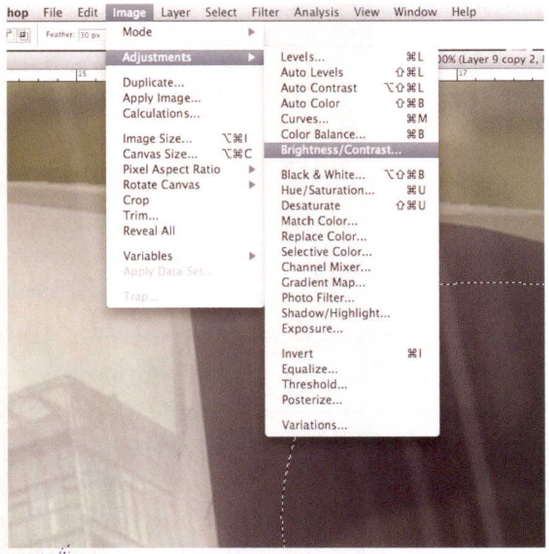




**09 Adjustment** Drag the outlines from Illustrator back into your Photoshop file. Think about the composition of the image and place the pavilions accordingly. Use the Free Transform tool (Edit>Free Transform) to adjust scale and perspective on the pavilions until they look correct.

**10 Mirror image** Although all five pavilions are slightly different, the basis for creating the reflections will be the same. Take the image that you want reflected in the pavilions and flip it horizontally (Edit>Transform>Flip Horizontal). Play with the colours of the image so that they approximately match the background image via Image>Adjustments>Hue/Saturation.

**11 Warped reflection** Using the outlines that you drew in Illustrator, modify the reflection image using the Warp function (Edit>Transform>Warp) until the image fits inside the front face of the pavilion. Pull the handles and points to contour the picture so that the reflection appears realistic. Use the same technique until every face is completed.

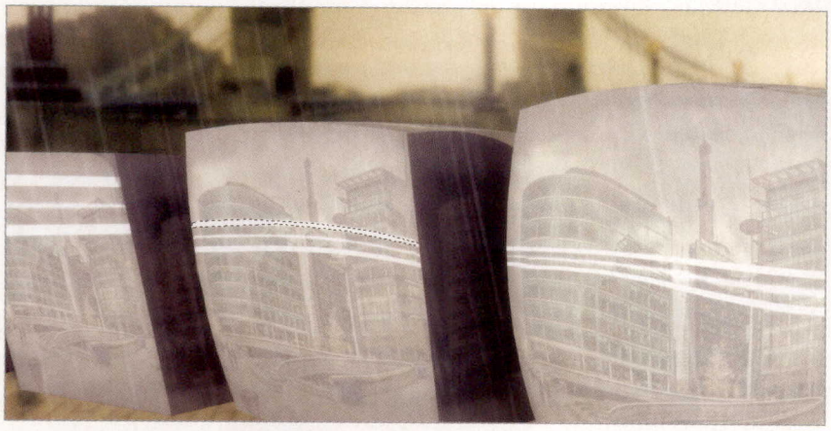


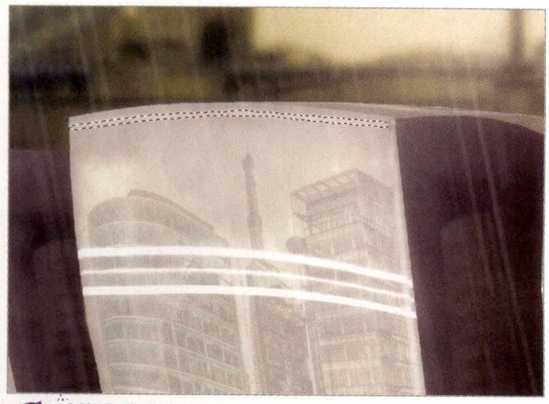

**12 Depth** Highlight areas of light and shade using the Polygonal Lasso tool and change the Brightness setting (Image>Adjustments>Brightness/Contrast) on the reflection image accordingly. Use a high feather setting with the Polygonal Lasso so that these areas of light and shade blend.

## Infinite illusion

When multiple reflective surfaces are close to each other, you often get conditions where they reflect each other, creating an infinite loop of reflections. Rather than trying to emulate this, it is enough just to use two reflections to fool the eye into seeing an infinite reflection.

**13 Fake lighting** Good lighting is key to making an object look reflective. Since there are no obvious sources of bright light, we will have to fake them. Create streaks of light on the front face of each pavilion by drawing long boxes using the Polygonal Lasso with a low feather setting. Fill these in with a light yellow colour.

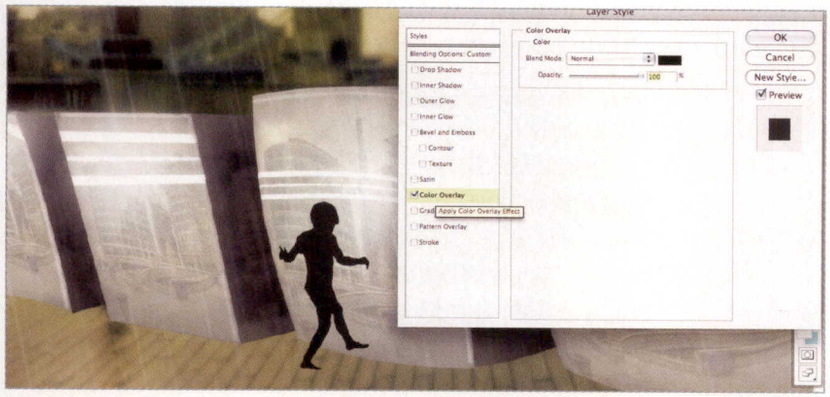


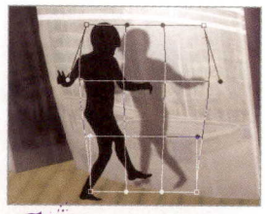


**14 Highlights** Subtle highlights along the edge of the front face of each pavilion will accentuate the form. Again, with the Polygonal Lasso tool and a low feather setting, draw thin boundaries that follow the front edges. Fill this boundary with a light yellow and turn down the opacity of the layer.

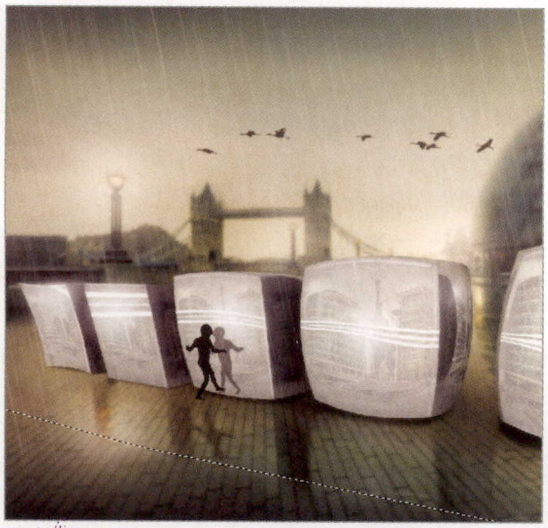
**15 Reflections of reflections** To create the effect that the side faces of the pavilions are reflecting the adjacent ones, draw a boundary with the Polygonal Lasso tool approximately the same shape as its neighbour and fill with a dark grey. Turn down the opacity so that the image underneath shows through.

**16 The lost child** Adding people will give scale to the pavilions. However, do not use photorealistic people, especially when dealing with reflections as they are easily recognisable and flaws will be immediately spotted. Instead, select figures from a stock image using the Polygonal Lasso tool (P) and turn them into silhouettes by double-clicking on the layer and applying a black Color Overlay layer style.



**17 Figure reflection** Creating reflections of people with their backs facing the viewer is difficult. The mirror image reveals their front, which means you would need two photographs. Approximate this instead by flipping the silhouette horizontally and changing the perspective, using the Clone Stamp tool (S) to correct flaws.



**18 Flip the ground** Flatten the layers that refer to the pavilions. Flip this vertically (Edit>Transform>Flip Vertical) and change the perspective (Edit>Free Transform) so that it aligns convincingly. Use the Polygonal Lasso tool with a very high feather setting to erase the bottom half of the reflection then lower the opacity of the layer so that the reflections blend.

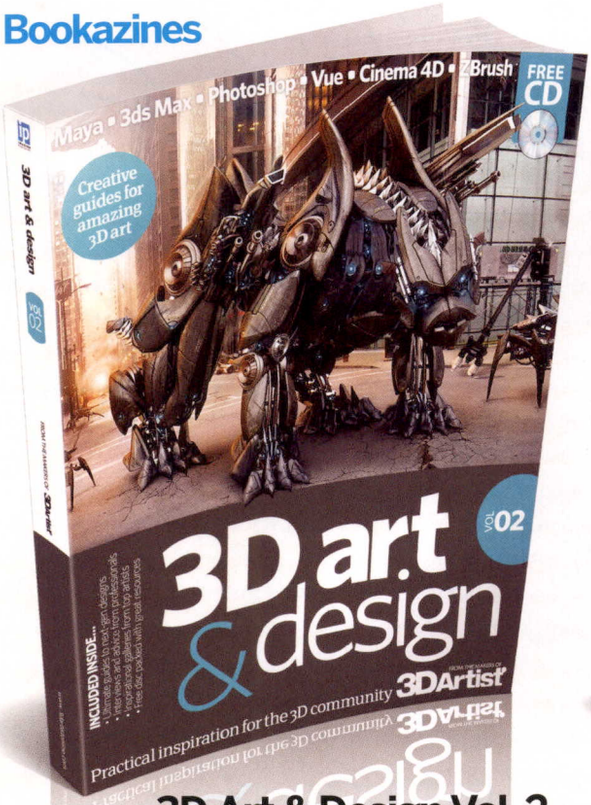
**19 Noise** I want to add a grain to the whole image to unify it and tie in the sharp, focused elements, such as the pavilions and the reflections, with the softer, blurred-out background. Flatten the entire image and apply noise (Filter>Noise>Add Noise), setting the level low.

**20 Personal reflection** Zoom out and check that you are happy with the composition and that the image looks balanced in terms of colour and contrast. Change the brightness and contrast levels too where necessary.

# Bring your digital creations to life...

## Imagine Publishing has a range of magazines, bookazines and DVDs to get your creative juices flowing.

### Bookazines

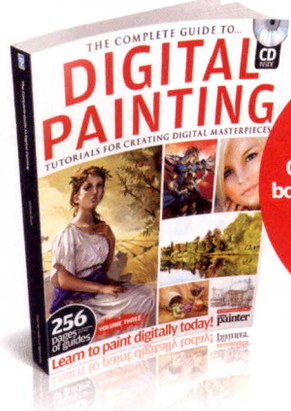

Maya • 3ds Max • Photoshop • Vue • Cinema 4D • ZBrush
FREE CD
Creative guides for amazing 3D art
3D art & design
VOL 02
INCLUDED INSIDE...
Practical inspiration for the 3D community
3DArtist

**3D Art & Design Vol. 2**
Become a 3D master and follow the fantastic features and tutorials that will teach you all the tricks, techniques and tools you'll ever need. Includes incredible works of art from the world's finest 3D artists.
**£14.99**

### Back issues

Only £6

**Fantasy Art Vol. 2**
An inspirational array of tutorials and features to get you creating wonderful works of art in no time at all. Create works of art with no boundaries and learn from the fantasy masters.
**£14.99**


THE COMPLETE GUIDE TO...
DIGITAL PAINTING
TUTORIALS FOR CREATING DIGITAL MASTERPIECES
256 pages of guides
Learn to paint digitally today!

**The Complete Guide to Digital Painting Vol. 3**
Whether you have been painting digitally for years or just getting started, this book is your guide to Corel's Painter software.
**£6.49 with code**

**Discount code**
Get this Digital Painting book for half price with the code...
**PAINT**

### DVDs

Twelve issues of The Official Corel® Painter magazine
For PC & Mac
eMag
CORELpainter
Official Magazine
940 PAGES OF EXPERT ADVICE TO IMPROVE YOUR PAINTING SKILLS

**Official Corel® Painter Mag eMag Vol. 2**
12 issues of Official Corel® Painter Magazine on one interactive disc. 940 pages of expert advice to improve your painting skills. Plus free bonus – create your own cover, over 100 art reference images, 30 desktops and 50 texture images.

**Discount code**
Get £10 off a Corel Painter Official Magazine DVD with the code...
**COREL**

**Become an ImagineShop customer and leave reviews of your favourite products.**

Hurry, stock is limited!

Order online **imagineshop.co.uk**

IMAGINE PUBLISHING

Email eshop@imagine-publishing.co.uk
Twitter @imagineshopuk

MAGAZINES | BOOKS | DVDS | DOWNLOADS | GIFTS

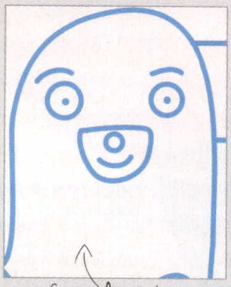
Prices correct at time of going to press.

## Working Progress

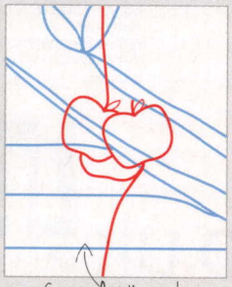
Make fun art from your most basic materials

Step 6, Finish tracing

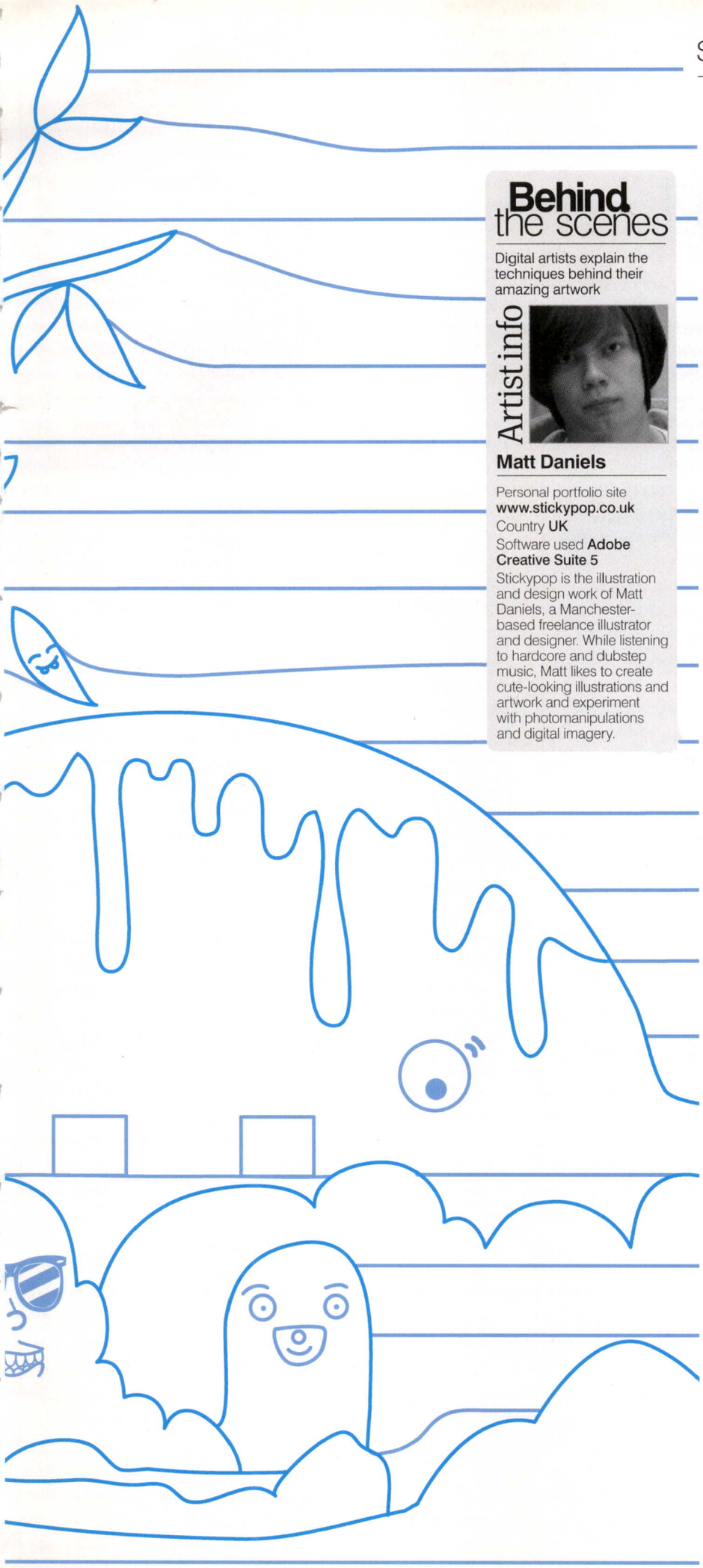
Step 11, Colour the lines



Step 16, Add features



Step 21, Add the apples



## Behind the scenes

Digital artists explain the techniques behind their amazing artwork

### Artist info



**Matt Daniels**

Personal portfolio site **www.stickypop.co.uk**
Country **UK**
Software used **Adobe Creative Suite 5**

Stickypop is the illustration and design work of Matt Daniels, a Manchester-based freelance illustrator and designer. While listening to hardcore and dubstep music, Matt likes to create cute-looking illustrations and artwork and experiment with photomanipulations and digital imagery.

# Play with paper textures

## The Tree of Lines 2011 **Illustrator**

"In this tutorial we'll be focusing on how to create a stylised image, taking inspiration from lined paper"

**Matt Daniels (Stickypop)** Designer and illustrator

**Paper itself can be the sole inspiration for an intriguing image that doesn't just use the medium but draws from it and incorporates it as a conspicuous part of the art.** Looking at something as simple as a ready-lined page, for example, can provide the spark of creativity you need. Not only are textures in paper easy to use with the potential for fantastic results, you can literally create anything from them.

In this tutorial we'll be looking specifically at the kind of lined paper that you find in a school exercise book or A4 pad. We will see how we can transform the blue and red lines from the base design into a simple, effective and creative piece of artwork just by using Illustrator and, of course, a little imagination.

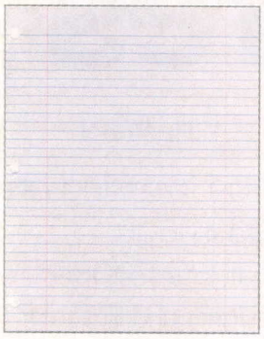
A simple, single line can be transformed into anything from a tree root to a branch or even the outline for a character, which is why this approach is so versatile. To incorporate a new subject, all we need to do is alter the points along the line to create the desired shape. While we're going for a tree illustration, there are lots of other possibilities. You could create an image of the ocean, for example, transforming the blue lines into curved ones to give an instant wave effect. You could add boats or even little shark fins to create interest and make the work look complete.

With textures on paper, the best way is to just let your imagination run free. You'll find it's incredible what you can think of and what effects you can achieve if you put your mind to it. A piece of lined paper can be transformed into a world with buildings, oceans, clouds and even people. In this tutorial we'll show you how to create our tree illustration with the branches and roots forming from lines and characters to populate the page. We'll also show you how to use the red margin to make apples for the tree to add a bit of colour and depth to the piece.

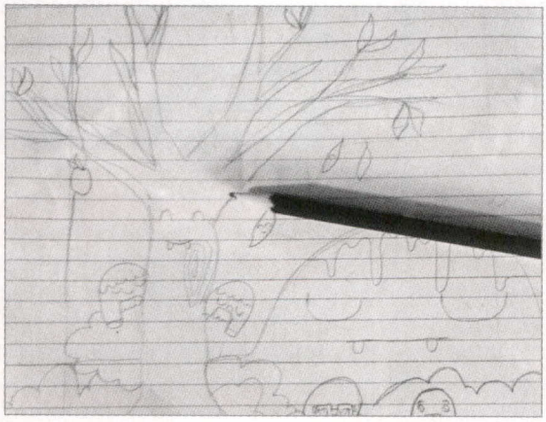
# Create the concept

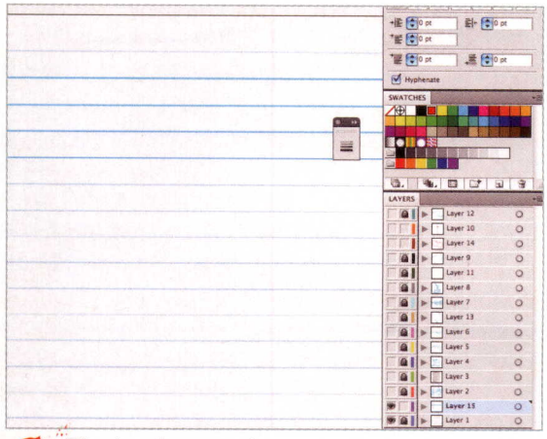
## Digitise your composition sketches

**01 Use lined paper** To begin the composition sketch, we need a source for some lined paper to draw on before moving into Illustrator. I printed off a piece from a stock image to use.



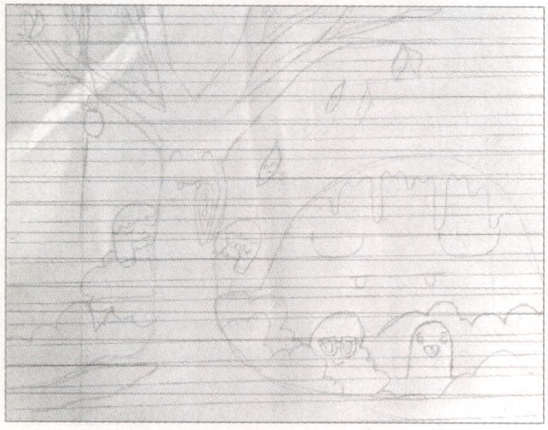
**02 Sketch it out** Now begin sketching your image. Try to use the lines as a guide so your image flows. It can be complex or simple, however, the main section of the image needs to fit in the lines so use them as a starting point.

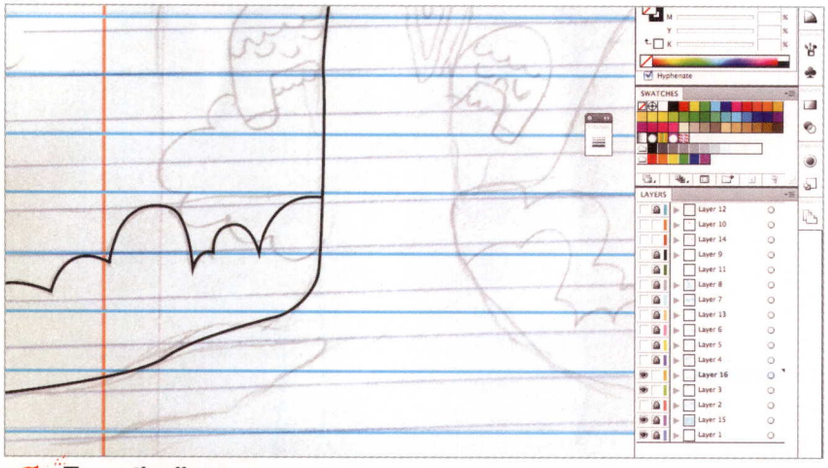





**03 The background** To ensure you have a realistic background for the piece, open the stock paper image and begin tracing with the Line tool, sampling the blue and red colours so you have swatches of the authentic tones.

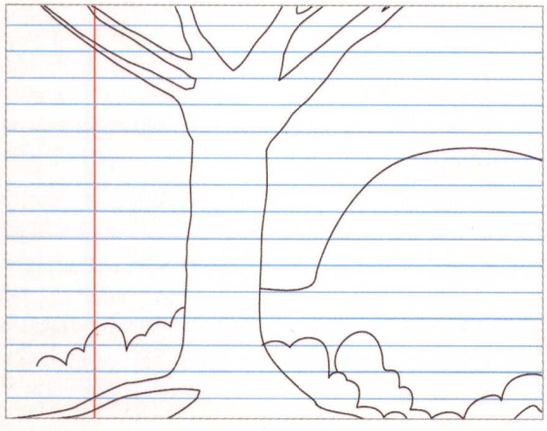
**04 Import the sketch** Once you have a sketch ready and you're happy with it, either scan it into your computer or import a photo and paste it on a new layer above the one you've just created. Now lower the opacity of the image.

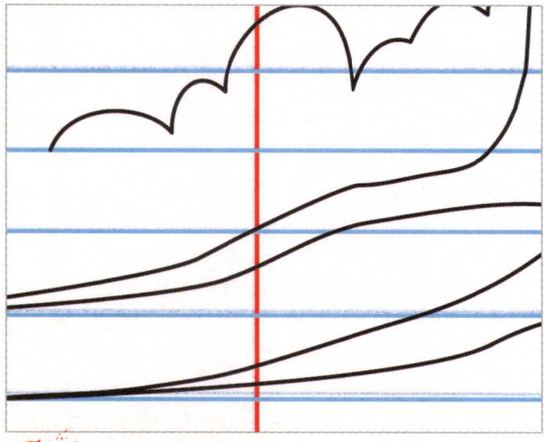





**05 Trace the lines** On a brand new layer, trace the lines from the sketch using the Pen tool. Don't worry if they don't match up with the points on the background paper, we'll edit the image later. This doesn't need to be neat either as it's meant to flow from the lines.

**06 Finish tracing** The basic image should now be traced. In my illustration I drew over the central tree, the sun character and some of the clouds around the base of the trunk. We will be adding more detail to give depth later.



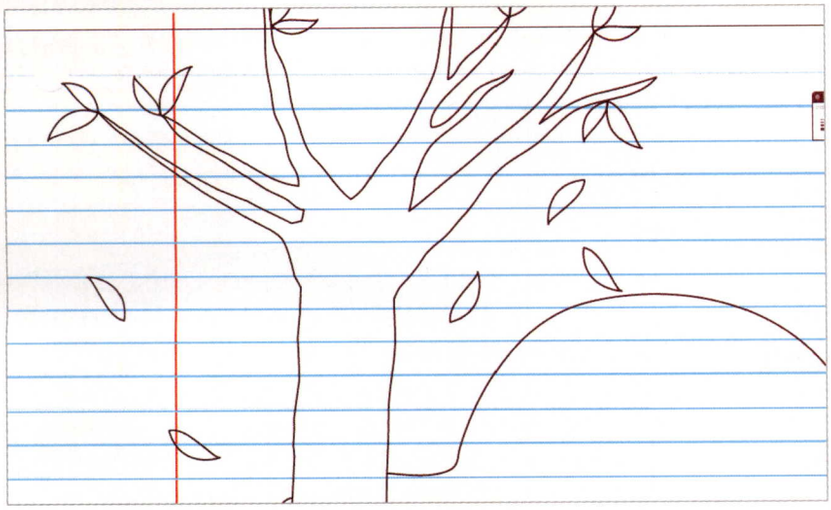


**07 Connect the lines** Begin to line everything up with the background paper. This is very simple, as all we need to do is drag each point at the end of the black lines to a blue one and ensure it looks as if it is connected.

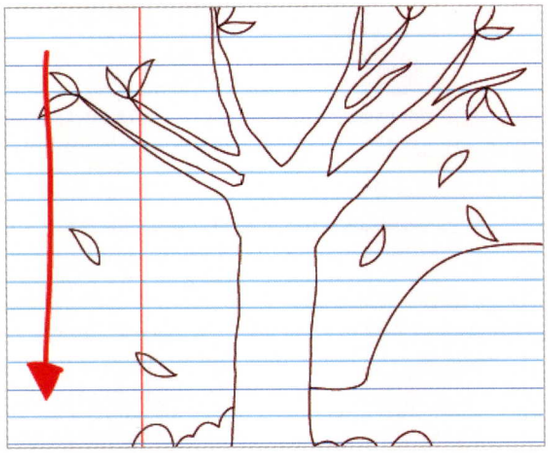
### Let it flow

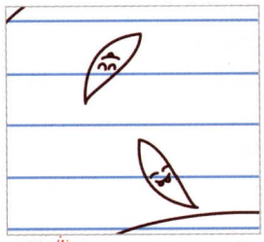
When you're connecting the lines and images, don't be too restrictive. Let the lines flow around and don't be scared to experiment, even if that means it creates a whole new image. You can turn a line into anything you want if you put your mind to it.

**08 Add little details** We can now start to add a little more detail into the illustration such as falling leaves. Don't worry if the outlines go over the edge of your canvas or background. We'll be changing everything to fit in due course once we're happy with the composition.

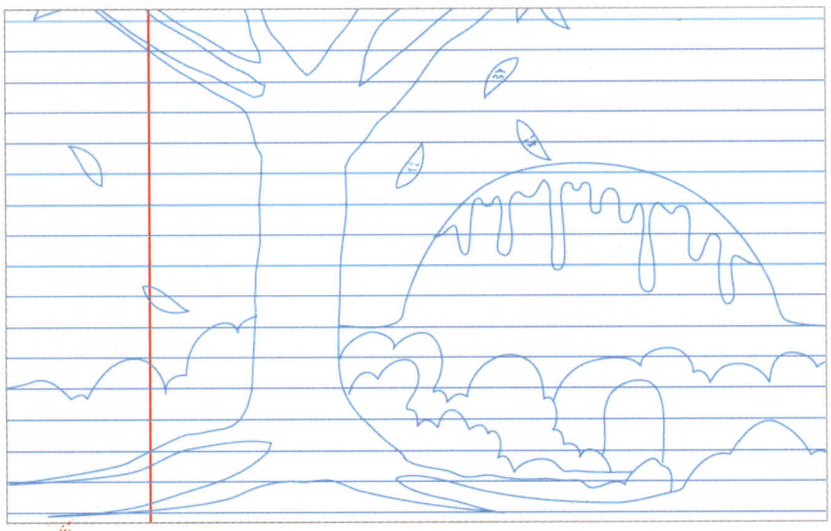


**09 Finalise the composition** You should now be happy with the composition of the image. As we matched up the lines to the paper, drop the whole image down a few spaces to line up further down the page.





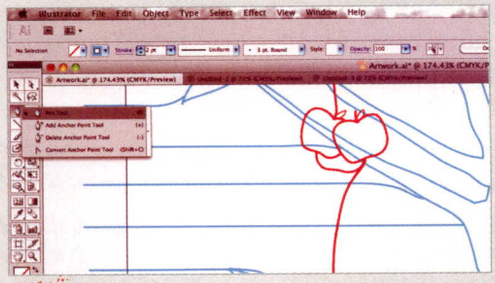
**10 Characters and clouds** I wanted to make my illustration simplistic yet cute. I thought rather than adding huge monsters and creatures, I'd make subtle ones from what I already have such as the leaves, clouds and trees. I've added small details before we go further into the artwork, such as faces on the falling leaves.



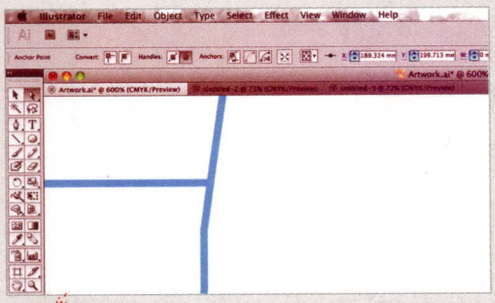
**11 Colour the lines** Before we go any further, make the illustration's lines are the same colour as the paper ones with the swatches we picked earlier. This will give us an idea of how the image will eventually look. Later on we will need to remove sections from the ruled paper.

# Remove the central lines

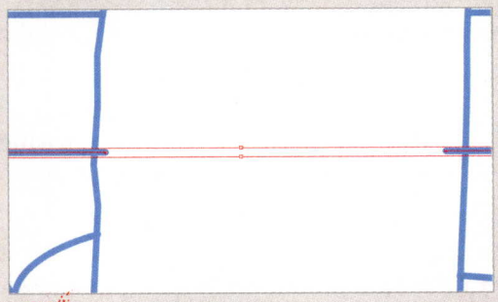
## Get rid of any unnecessary lines within your artwork



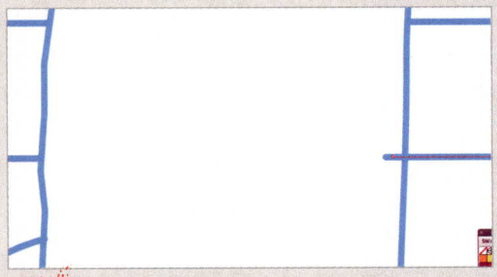
**01 The tools** The tools we use are the Pen and the Backspace key. It's such a simple technique but will save you a lot of time and effort in this piece.



**02 Select the points** Find the section of lines you want to delete and make three points, with the middle being the one to delete. Use the Pen tool for this.

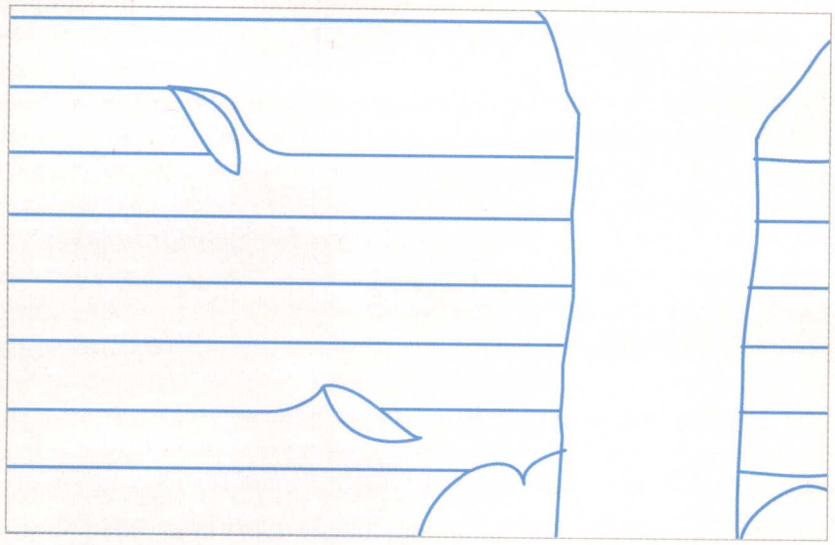


**03 Delete points** Now delete the middle point using the Direct Selection tool. Press Backspace and remove it, leaving lines on either side.

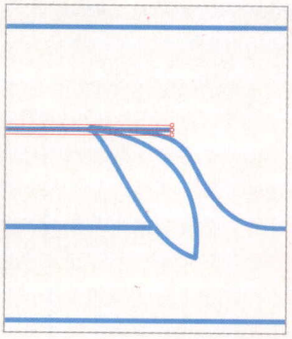


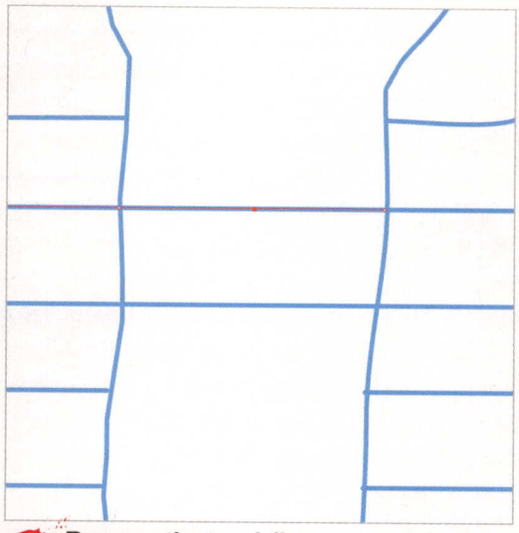
**04 Clear up** We are left with just two points, but you might need to clean them up to fit. Use the Direct Selection tool to move the points if you do.

**12 Transform the lines** This next step is the longest but most effective, as we now transform the background lines to make them flow with the illustration. Start off by removing the lines within the tree trunk and around the leaves on the left.

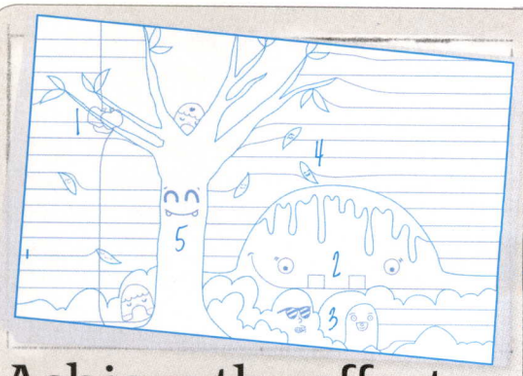


**13 Delete sections** For the piece to work we need the sections to flow together. Using the Pencil tool you can draw lines to connect sections and then remove others using the Pen tool and pressing the Backspace key. I joined the leaf and the two lines together, deleting any I didn't need.





**14 Remove the trunk lines** Removing lines within this process is easy. Use the Pen tool to select three points, with the middle one being the one we will delete. See the mini step-by-step on p77 for more details.



## Achieve the effect

### Be inspired by your medium

**1 Use everything available** Make sure you use everything you can see on your background. If you're using lined paper, the red margin can make the piece more interesting. The same goes for squared or dotted textured paper.

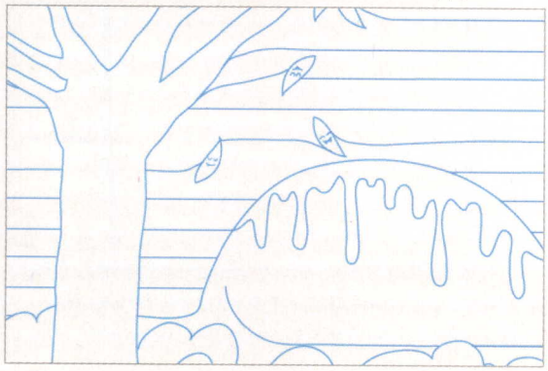
**2 Facial features** Experiment with everything you have at your disposal. Use the lines of the paper to create facial features. We can get some really nice results being inspired just by what we have in front of us.

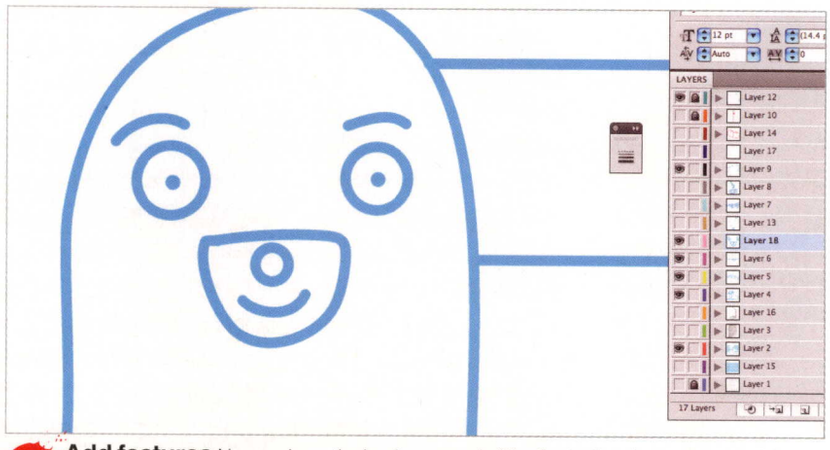
**3 Simple and complex** I've shown two types of facial features, a complex one with glasses (made of layers) and a simplistic one. Use a mixture of styles within this piece, experiment, find which style suits you and use it to your advantage.

**4 Join lines** As lined paper is made up of continuous lines across a page, we need to keep this flowing across the whole illustration. We can connect lines together from above, below, sideways or any way you like to keep the fluid style.

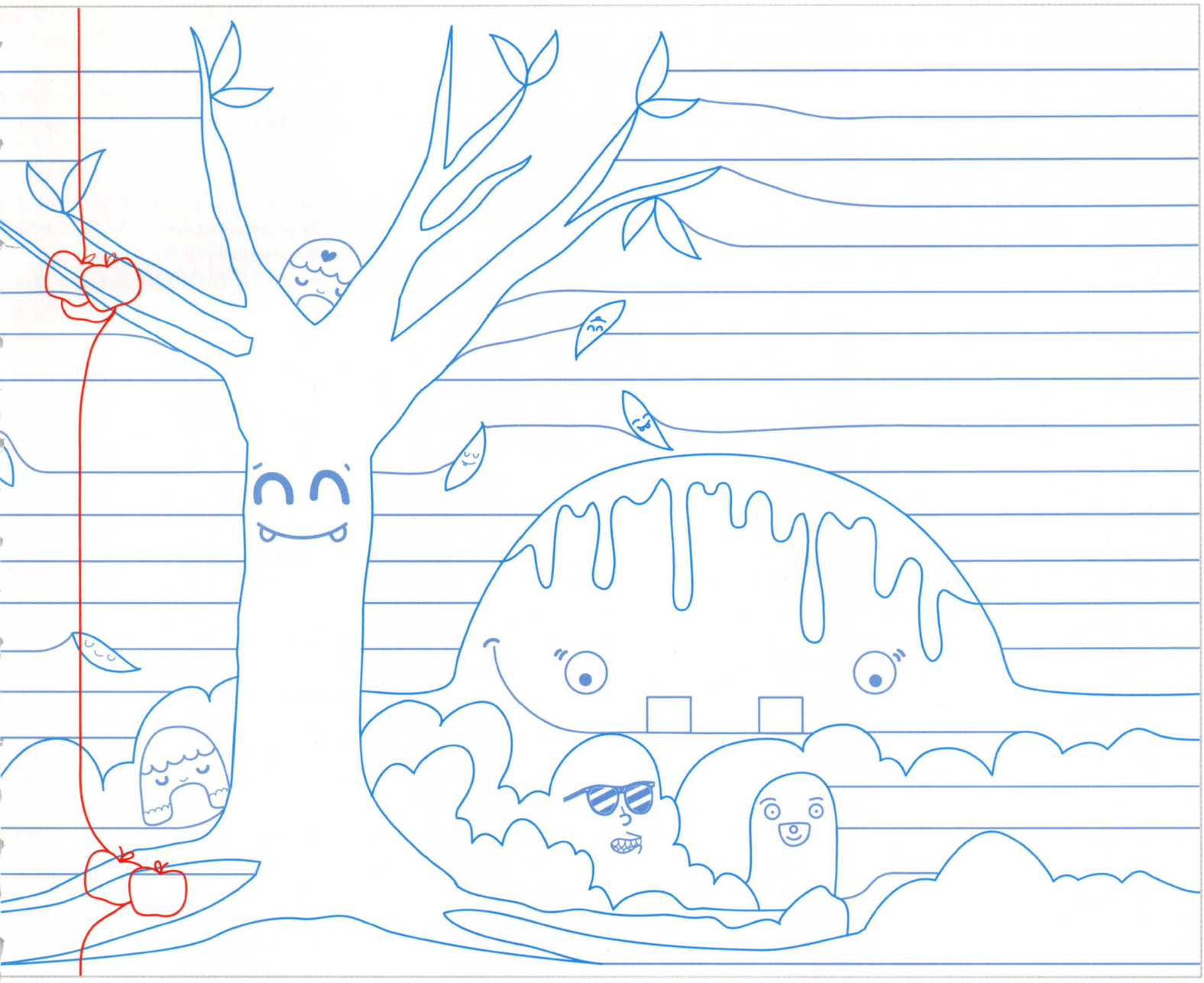
**5 Line thickness** The only lines we need to keep at a consistent thickness are the ones on the paper; others don't need to be so strict. I experimented with the lines and used thicker ones on some facial features to give a bolder feel to the piece.

**15 Remove more lines** Once you've got the hang of this, go through the whole image adding curves and other joining lines as well as removing some. You should find that your image looks completely different yet flows well. We'll eventually add more to the illustration once we're happy.



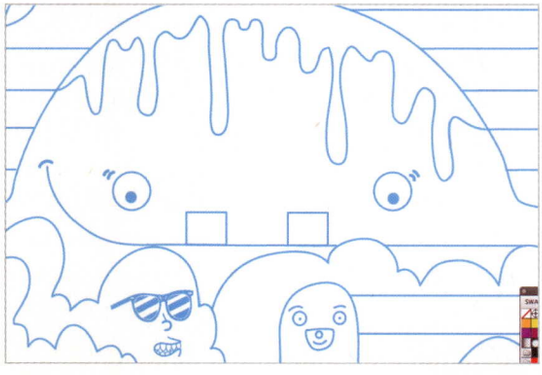


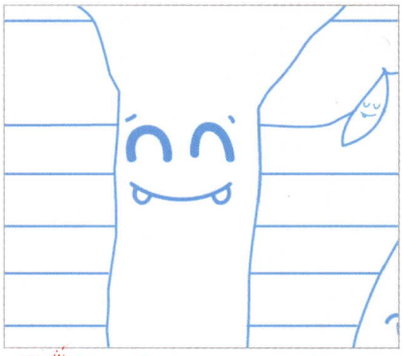

**16 Add features** Now we have the basic concept of the illustration down, we can add features to the characters such as faces. They can be very simple or complex. I've chosen to keep this character simple to go with the pared-down style of my piece.



**17 Complex characters** The character's facial features don't necessarily need to join up with the lines. I've added a more complex-looking character to incorporate a bit of contrast in both types.

**18 Lined paper features** One of the characters I developed was the goofy, dripping monster. I wanted to show how you can use lines to demonstrate features. The line from the right forms the mouth and then curves up to a smile. I also added teeth and eyes, just for fun.



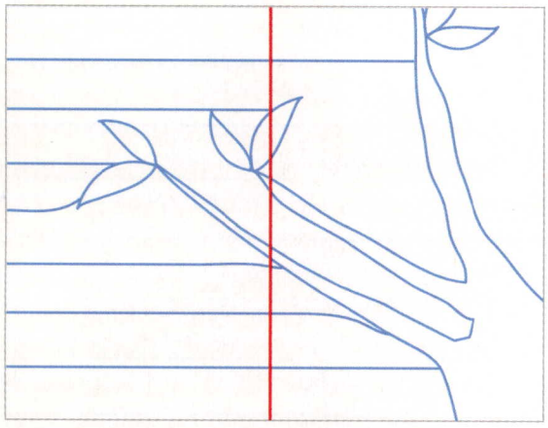


**19 Make the tree come alive** I felt like the tree needed to come alive to complete the piece, so I chose to go with an anime-style face built up of two upside down U shapes and with two cute teeth. It's a simple touch but fits the piece nicely.

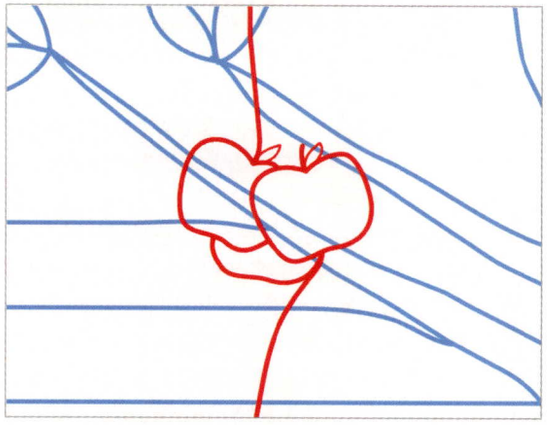
# Add the final details

## Incorporate the margin to complete the image

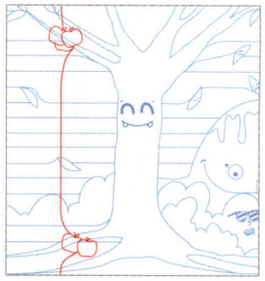
**20 The red line** As the main feature in the illustration is a tree, we can make use of the red line to illustrate some apples in its branches and on the ground. It adds a small bit of detail but will make it stand out well against the blue lines.



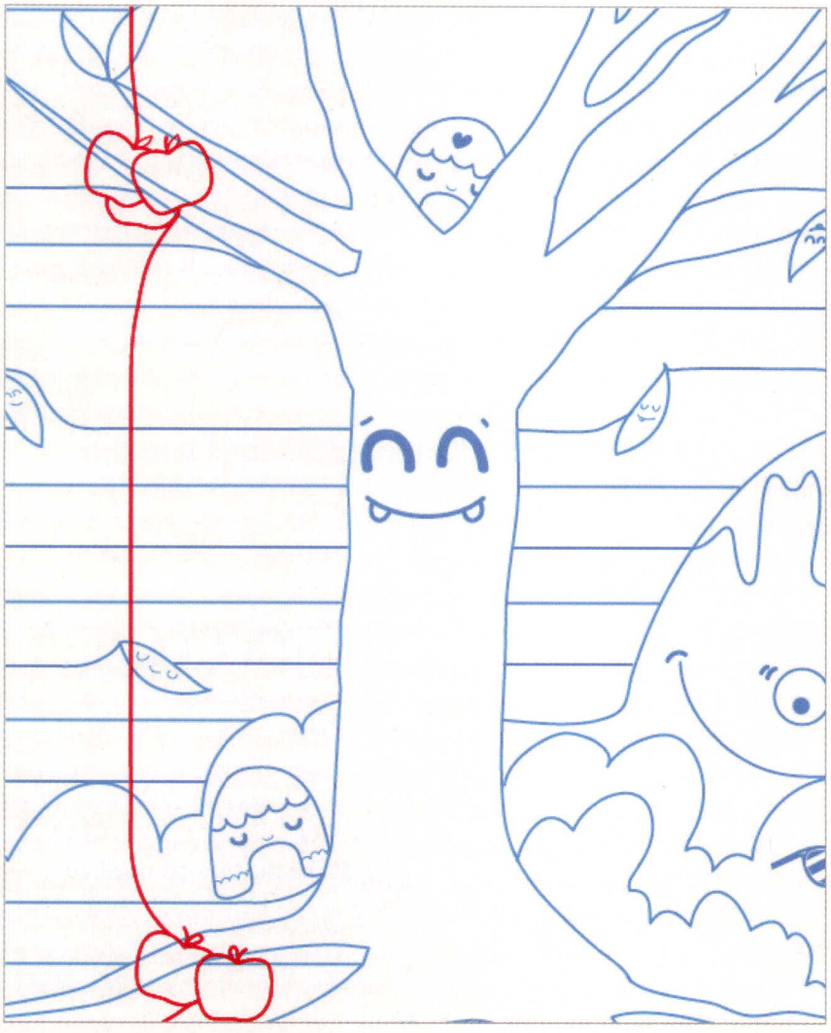
**21 Add the apples** Draw a basic apple shape using the red colour as an outline then add them to your tree and begin joining the lines together as with the other elements. Feel free to add more or less, but I found three worked well.



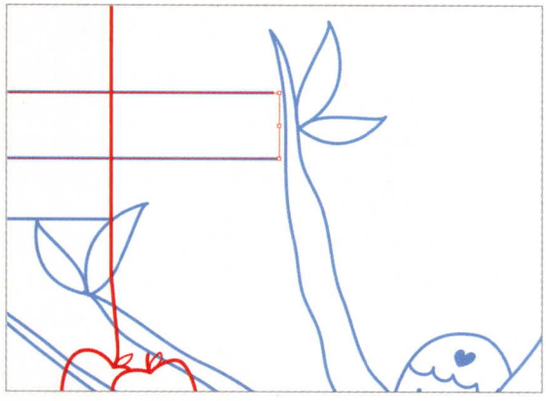
**22 More apples** Once I had zoomed out to check the illustration, I felt the need to add more to the red line as it didn't quite sit right. I chose to include more apples by having them on the ground as if they had dropped from the tree.



**23 The final details** We're nearly finished now. All we need to do is add any final alterations or details to the piece. I included two extra characters around the tree as well as faces on the other leaves. I'm now happy with the outcome of the illustration.



**24 Check your lines** One of the final steps to making this image perfect is running through each line to make sure they connect to something without any gaps. As the mark on the paper is one continuous line, we need it to follow the same rule and connect everything together.



**25 Time to save** Once you're happy with the outcome, time to save it. Go to File>Export and select the destination and format you want. Remember to click the Use Artboards option as it will crop the image to the canvas, removing anything around the outside.

### Character

When developing characters, use multiple lines to define features such as glasses, mouths and so on. Be creative with your linework too as a character can look like anything you want it to be. I added a character I've previously drawn into the piece but made it fit. Try doing the same!

PHOTOMANIPULATION GRAPHICS NEW MEDIA PHOTO EDITING DIGITAL PAINTING TYPOGRAPHY

# WANT TO MASTER PHOTOSHOP?

## Inside every issue:

- Over 30 pages of pro techniques
- Inspirational artwork and interviews
- In-depth features on cutting-edge trends
- The latest creative products reviewed and rated

Advanced Photoshop ON SALE NOW!

@advancedpshop /AdvancedPhotoshop Advanced Photoshop.co.uk

BUY YOUR **NEW-LOOK** ADVANCED PHOTOSHOP TODAY AT

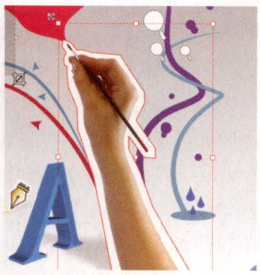
# www.imagineshop.co.uk

# Reviews

## Reviewed this issue

**82**
**Hands on with... Sora Sabi Creative Studio**
We meet the pair bringing the beauty of manga to clients and artists alike from their UK-based studio

**84**
**Serif DrawPlus X5**
We review this graphics studio application that boasts the ability to produce great vector artwork



**85**
**procreate**
Although a little oddly named, this app has an impressive roster of tools and functions for iPad users

Starting with an interview with the duo behind Sora Sabi, a manga-focused studio producing commissioned work while running training programs, our review section is packed with creative potential this issue. We discover Serif DrawPlus, a vector graphics program for creating stylish artwork, then we put the app procreate through its paces to see whether it can live up to some impressive claims.

**Barn Cliff** By Rory Doona.
Sora Sabi is looking to move into the movie and games industry

Hands on with...

# Sora Sabi Creative Studio

## We get inside the UK manga scene with Rory Doona and Nana Li

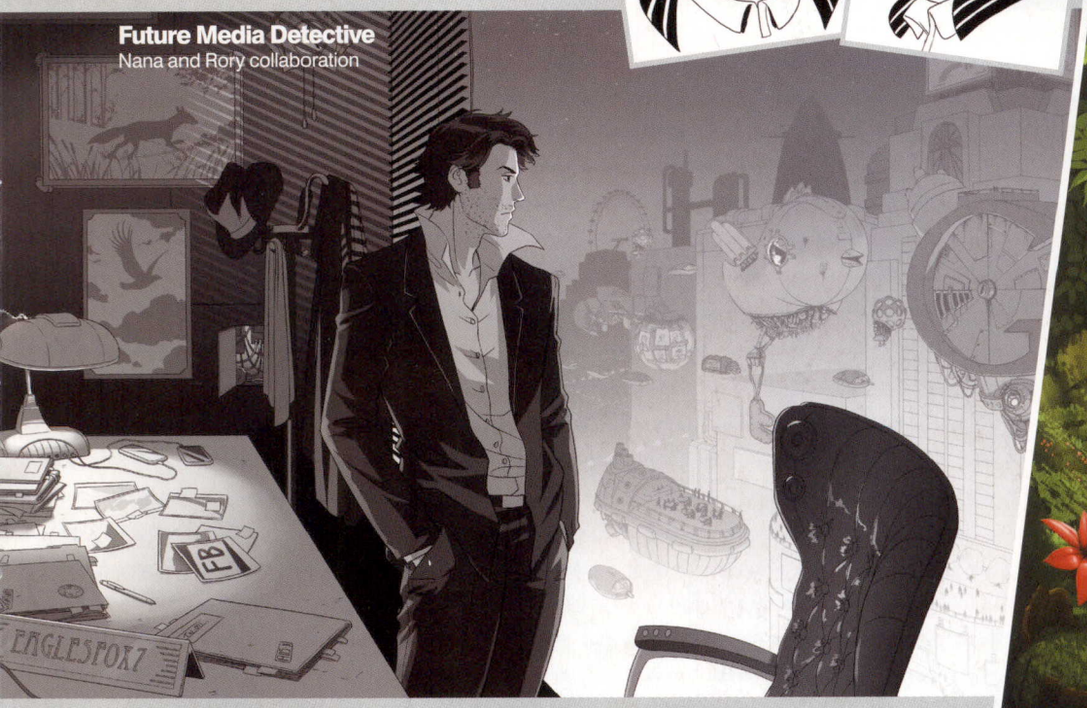
**Sora Sabi Creative Studio is a partnership between illustrators Rory Doona and Nana Li.** Known for their high-quality, manga-influenced artwork, the pair decided to collaborate and improve the service they delivered to their clients. We caught up with them to find out more about what they offer.

**When did the two of you begin your careers in the art industry?**
Nana: I moved from Sweden to the UK to study engineering back in 2005. Before coming to the UK I had never imagined it possible to make a living from drawing pictures, but the artists I got to know through the anime, manga and comics community showed me otherwise. I entered some competitions in my free time, which helped me get a foot in the door, and upon graduating I got my first job – to illustrate the graphic novel adaptation of Shakespeare's *Twelfth Night* for the publisher SelfMadeHero. Since then I've taken on all kinds of commissions and have run workshops at schools and libraries.

Rory: After finishing college in 2005 I worked as a graphic designer doing layouts for corporate clients. Although the

Artist info

Sora Sabi Creative Studio
sorasabi.com
**Rory Doona** - Studio manager, artist
**Nana Li** - Lead artist
Country **UK**
Products **Design solutions, art workshops**
Our focus is character and environment design, storyboarding and comics. We also run how-to-draw workshops.




**Future Media Detective**
Nana and Rory collaboration

**Forest home** By Rory Doona

work wasn't very creative I learnt a lot about the art profession. When I started watching Japanese animated films I knew I wanted to teach myself to draw in this way and make the transition into freelance illustration.

**When and why did you set up Sora Sabi Creative Studio?**

Rory: I was working on a project for a major marketing agency and they needed a lot of art assets in a short amount of time. At first I was hired on the project alone, but due to the amount of work, I needed to outsource to another artist. Nana Li was the first person I contacted, as I had been really impressed with work of hers that I had seen online. The project went really smoothly and afterwards I began to talk to Nana about my idea for reorganising into a team of creatives or a studio…

Nana: I had a great time working with Rory on that first project, so when he mentioned wanting to form some kind of collaborative studio I was eager to take part. Having freelanced for a few years I had found the solitary working conditions somewhat stifling for creativity at times and was keen to try something else, so Rory's idea sounded great to me. Forming a collective where projects could be worked on collaboratively meant that not only would we be combining our relative strengths, but we would also be able to bounce ideas off each other and hopefully end up with an impressive product that is greater than the sum of its parts.

**What's the aim of Sora Sabi Creative Studio?**

Rory: We want to bring professional-quality, Japanese-style artwork to the UK market! What we hear regularly from our clients is that they were not able to outsource to Japanese artists due to problems resulting from the language, time and geographical differences.

**Who do you produce artwork for?**

Rory: We find manga artwork is in demand by all sorts of companies and people. We have produced artwork for Manga Entertainment, TOKYOPOP UK, Dentsu London, Realmac Software, SelfMadeHero, NEO, Letraset, Shojo Stars, Simon & Schuster Children's Books, Quarto Publishing and more!

**What kind of work do you produce (eg environments, characters, posters and so on)?**

We produce illustration, graphic, character, environment and key-moment design as well as storyboarding and comics.

**Do you work collaboratively on pieces, or as individuals?**

Rory: Both! It's all about what's best for the project. Me and Nana both have our own strengths and interests and we try to divide the work in this way. It's all about responding to the brief with the best possible allocation of skills for that particular piece.

**Top inset: Grandpa**
By Nana Li. The studio believes that anyone can learn to draw.

**Waking**
By Nana Li. Sora Sabi offers a range of products by collaborating.

**What can you tell us about the manga workshops you offer?**

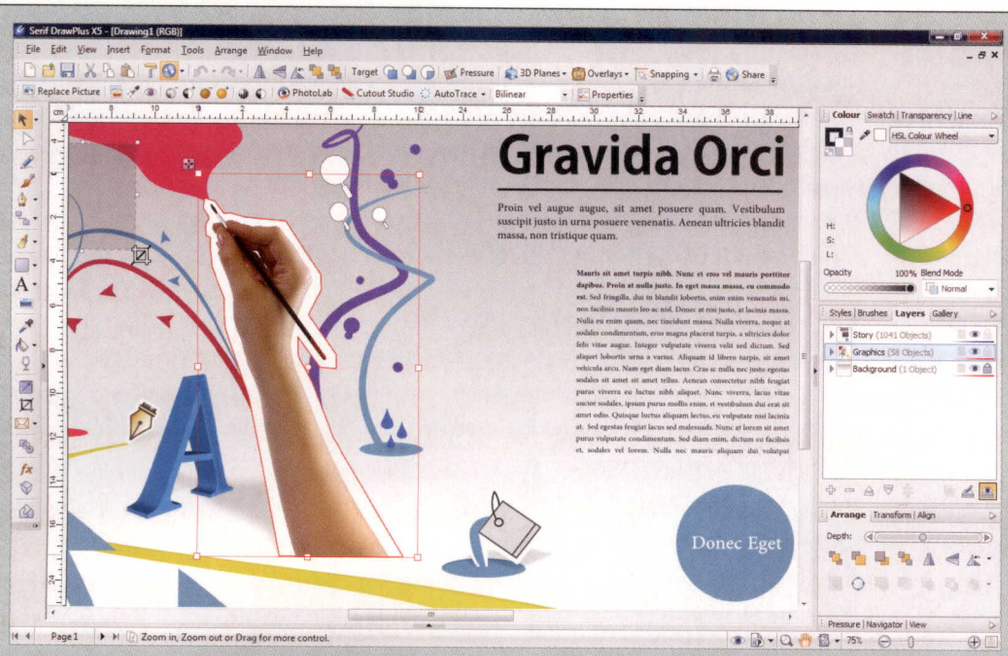
We have hosted workshops teaching people the basics of how to draw manga and more general drawing techniques.

With a simple process we can show people how to create manga characters. The key to the workshops is removing the myth that drawing is a skill people are born with when the reality is that drawing, like anything else, requires a huge amount of practice. Step-by-step guides and techniques are a great way to get kick-started. The look on a young person's face when they first manage to draw one of their favourite manga characters is priceless.

**Finally, what are your plans for the year ahead and the future?**

Nana: Alongside my work with Rory on Sora Sabi I'm currently working on a graphic novel. Down the line I would like to do production art for the games and movie industry. Since Sora Sabi is looking for projects in this field I'm excited to see what work we can find.

Rory: I'm looking to gain more work for Sora Sabi in the UK games industry in particular. The creative possibilities of larger projects and the thought of being part of what is still a relatively new industry is very exciting to us.


Serif DrawPlus X5 - [Drawing1 (RGB)]
File Edit View Insert Format Tools Arrange Window Help
Gravida Orci
Proin vel augue augue, sit amet posuere quam. Vestibulum suscipit justo in urna posuere venenatis. Aenean ultricies blandit massa, non tristique quam.
Donec Eget
Page 1
Zoom in, Zoom out or Drag for more control.

## 3 reasons to buy...

- ✔ An approachable vector editing package with good resources
- ✔ Graphics tablet calibration means your mark-making is spot-on
- ✔ An excellent price point, perfect for those new to vector illustration

**Workspaces**
Customise your workspace so that you can make DrawPlus X5 really work for you.

**Pressure Studio**
Use the built-in Pressure Studio to create pressure-sensitive line art.

# Serif DrawPlus X5

## £81.69 ($135US approx)

Poor man's Illustrator or an effective budget solution for budding vector artists to get their teeth into?

Manufacturer **Serif** | Web **www.serif.com**

**Vector art can be a steep learning curve and, for those who aren't sure it's for them, the price of the market-leading applications is enough to put them off.** After all, who wants to spend nearly a grand on a program they might only use once? That's where Serif's DrawPlus program comes in. At under £100 it represents a bargain compared to the prices of its most obvious rivals, Adobe Illustrator and CorelDRAW, but unlike freebie vector editors such as Inkscape or Raven, which are often part of web-based communities or open source projects, it comes from an established name in the software market rather than a group of enthusiasts who may expect users of their art applications to be as tech-savvy as the programmers. This means that for illustrators who want to have a go at this vector stuff but have no idea where to start, there's a host of documentation and web resources available to help you get to grips and take your first steps.

If that sounds like you then the latest version of the program Serif DrawPlus X5 is well worth taking a look at. The key thing about DrawPlus is that it's approachable. You can calibrate your graphics tablet within the program (always handy when switching from a raster-based drawing style to vector line art, as you may need to adapt your mark-making) and get started on the basics straight away. A range of 'How To...' guides are included, as well as basic templates for some of the most common vector projects such as posters.

Don't like how the interface is arranged? Fine. You can change it by personalising your workspace. You can even set up different workspace profiles for different tasks, a la Photoshop.

One key point with vector art is the dichotomy between creating smooth, clean lines and the evidence of the artist's hand. Bad vector art generally has too much of one and none of the other, and this is often what puts newbies off, sending them back to their digital inks of choice. In DrawPlus there are a range of mark-making options. Editable lines and Smoothing enable you to create that vector crispness, while a range of real-media brushes such as Charcoal, and the customisable Pressure Studio let you control the effect they have when you're drawing with a pressure-sensitive tablet. This, together with its ease of use and low price point, make DrawPlus a great option for illustrators who are experienced at creating art, but just learning how to create vectors.

> "The key thing about Serif DrawPlus X5 is that it's approachable"

## Our verdict

| | |
|---|---|
| Features | 7/10 |
| Ease of use | 8/10 |
| Quality of results | 8/10 |
| Value for money | 9/10 |

An ideal option for illustrators who want to get into vector art – simple, affordable and powerful

**Final Score 8/10**

# procreate £2.99/$4.99US

We reckon the user base of this app will go forth and multiply

Manufacturer **Savage Interactive Pty Ltd**
Web **www.savageinteractive.com.au/procreate**

**Don't be put off by the dodgy name.** A great little art app, procreate boasts functionality to rival SketchBook Pro or ArtRage. It bills itself as "the most advanced sketchbook in the world," and while there might be a touch of hyperbole in this description, it's not that far off. iPad 2 users will particularly revel in the high-res functionality, which enables you to have bigger images at a higher dpi – much like ArtRage for iPad's recent update. Even on a first-gen iPad with a resolution of 1,024 x 768, however, you'll get some great results with this program.

## 3 reasons to buy...

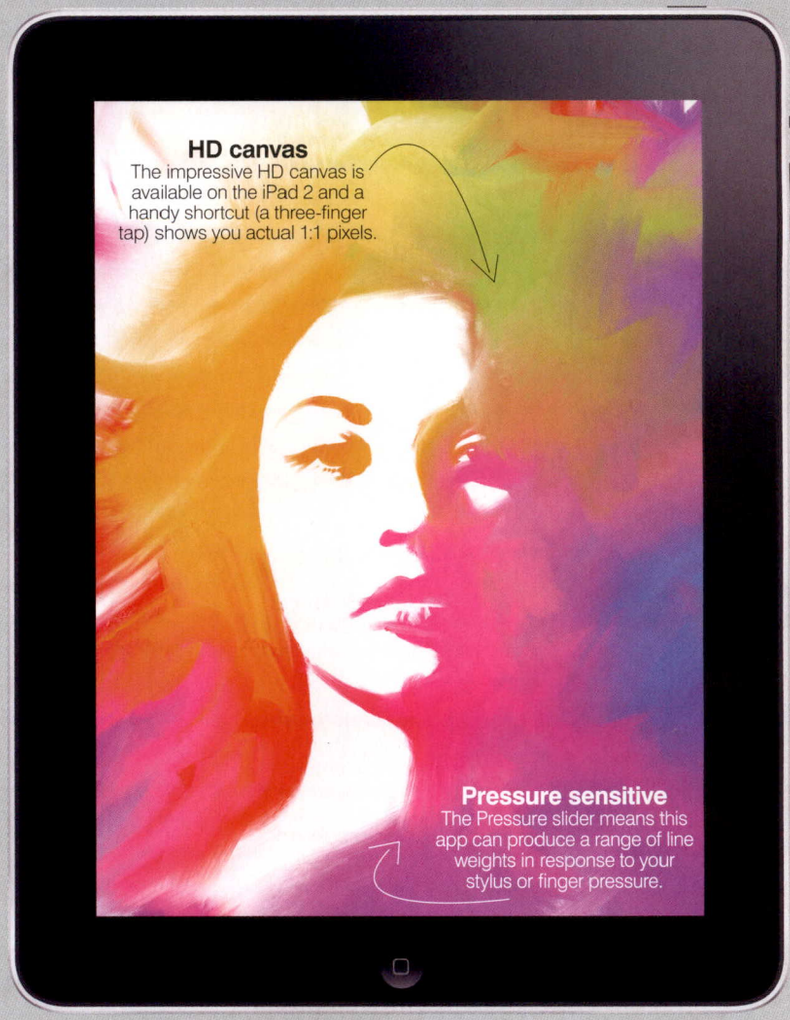
- ✔ iPad 2 users can benefit from larger image sizes with high resolutions
- ✔ Ability to fully customise brushes and save your own presets
- ✔ Save and export images as PSDs for further editing on individual layers

The sparse, quirky little interface may prove a bit of a challenge to some new users. Figure out your way around it, though, and you'll be able to access some great functionality. It's not that hard to navigate – the icons are ones you'll be familiar with from the likes of ArtStudio, they're just in places you wouldn't expect. Once you find your way to the brushes, any remaining doubts you might have about the app will disappear; these are quite simply some of the finest digital painting brushes to grace a tablet.

From thin, tapered pencilling and inking tools to bristly oil and watercolour-style brushes, procreate boasts a range of mark-making tools that draw from both real-media influences and digital effects.

They're infinitely customisable too – Grain, Shape, Dynamics and Plot are all tweakable inside the Brush menu, and you can adapt pre-existing brushes or create your own based on the types already within the app. You can also duplicate them so that any customisations you make don't affect the original. You can even download scatter and preset shapes from the Savage Interactive website and add them into the app. Brushes that you create for painting with will also be available for smudging and erasing, enabling you to further control the marks you make. At the side of the Canvas screen you'll find the Size and Pressure controls. Many graphics tablet users miss the pressure sensitivity and the difference pressure can make to brushstrokes when drawing on the iPad, so the Pressure slider makes up for this admirably, mimicking everything from the lightest to the heaviest touch.

With the ability to save and export layered files as PSDs, high resolutions available on the iPad 2 and a whole host of other great functions, procreate is an excellent app. It may not be the most advanced ever, but in many ways it's streets ahead of its rivals.


HD canvas
The impressive HD canvas is available on the iPad 2 and a handy shortcut (a three-finger tap) shows you actual 1:1 pixels.
Pressure sensitive
The Pressure slider means this app can produce a range of line weights in response to your stylus or finger pressure.

> "These are quite simply some of the finest digital painting brushes to grace a tablet"

## Our verdict

| | |
|---|---|
| Features | 9/10 |
| Ease of use | 7/10 |
| Quality of results | 9/10 |
| Value for money | 9/10 |

A great art app. There are added advantages for iPad 2 users, but it's almost as good on the original iPad as well

**Final Score 9/10**

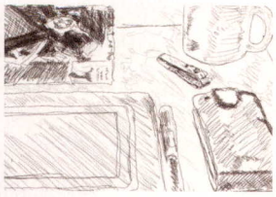
# Creative 101

## Creative 101 Index

**86**
**Q&A**
We put your questions to our experts for some great advice

**92**
**Cheat Guide**
James Oconnell re-creates the mid-century illustrative style

**94**
**Drawing 101**
Take still life to the digital realm with Lionel Cutmore



## Contributors

**Mart Biemans**
Mart explains how to create a geometric portrait design

**N Gingerboom**
Learn how to colour manga, work with halftones and more

**Duncan Beedie**
How to get a papercraft effect in your artwork

**James Oconnell**
Cheat your way to a retro mid century art style in illustrations

**Lionel Cutmore**
Explore how theories of composition relate to still life drawing

All your creative problems are easily solved – just drop us a quick line!

## Send your questions to...

**digitalartist@imagine-publishing.co.uk**

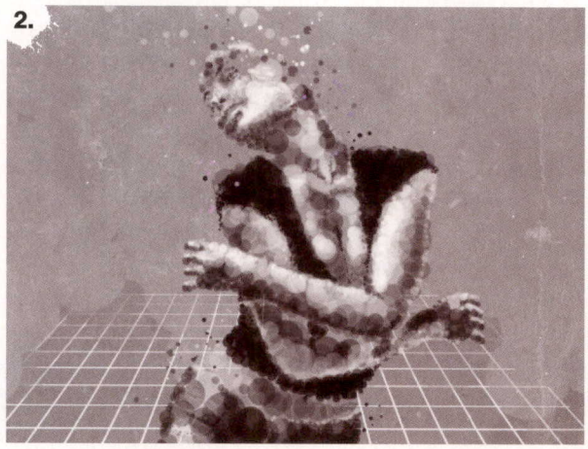
Digital Artist Q&A, Imagine Publishing Ltd, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EZ, UK

# digital artist Q&A

## Your questions answered

1.

2.



**Additional details** I used various effects to finish the image including a texture overlay and a filter to add noise to the background.

# Figure of fun

"How can I use geometric shapes to create a fun portrait?"
Matthew Brackstone

**Sometimes all it takes is a bit of creativity to introduce unexpected elements into a piece.** When I started with this style I took into consideration the elements I consider most important to get right in a human portrait – form and shading.

Combining these two with geometric shapes gives stunning results. I used circular forms to do the shading and a stock model as a reference to get the shape right. Adding these with a low opacity, using black for the dark areas of the model and white for the light gives you the opportunity to capture the detail but still create a unique image.

There are many other ways to add geometric shapes to an illustration or artwork, but I find this one a lot of fun because it gives the portrait an abstract twist. It's also pretty easy to do, which makes it even more appealing!

3.
**Background colour** Abstract colour gradients create a nice contrast with the monochrome shapes on the figure.
**Figure outline** Some of the circle shapes overlap the model's outline, but a row of pale-coloured circles re-establish this edge.

**1. Begin your composition**
Take a stock image of a model (it doesn't matter whether it's male or female, but choose a compelling and dynamic pose), and place it on your newly created canvas. Once you've done that, create a new layer and you can start shading. Use geometric forms with a low Opacity (10-40%) and colour them black and white. White should be for the highlighted parts of the image and black for any shading and shadows.

**2. Detail your piece** The lighter a part is on your stock model the more circles you should add to that place, making sure you alter the sizes to create variation and so the effect is more subtle. Repeating this step enough times can give you very realistic and detailed shading, a bit like painting with a low opacity brush. Don't worry if your shapes protrude slightly from the natural outline of the figure – this is a stylised piece so you only need to follow the shape roughly.

**3. Finish with colour** Once you have all of the shading and shapes right, you can start adding colour to your piece to give another dimension of visual interest. You can use gradient maps, but I also like to add textured backgrounds to make it look less flat. This is also the time to add any additional effects to give a bit more life to your work such as touches of lighting and textures. I included a geometric grid in the background to contrast the circles.

# On the dot

## “What are your tips for using halftones?”

Sarah Jaworski

**First and foremost, plan out exactly what you're going to do with them.** Tones can be tricky to work with, so it's always best to have a clear idea of what you want to achieve with them in an image. They're great for bringing out subtle detail in your characters and backgrounds, which could otherwise end up muddied if you use ink work. They can also be used to evoke a variety of different moods and atmospheric effects, but it is easy to accidentally go overboard and clutter your piece. Remember to build them up carefully as you go and check at each stage that the image remains coherent.

Simple detail These subtle highlights are all that's needed to evoke a cold and rainy evening.
Stark contrast
Juxtapose areas of light and dark for impact in a halftone piece.
3.

**1. Plan it out** Decide on what you want the tones to do in your image. More than just shading, tones can give a specific atmosphere and sense of time to a piece. Carefully work out where in the image they will go in order to achieve the effect and look you're going for. Toning placed on as an afterthought will always appear rushed and hinder an image rather than help it.

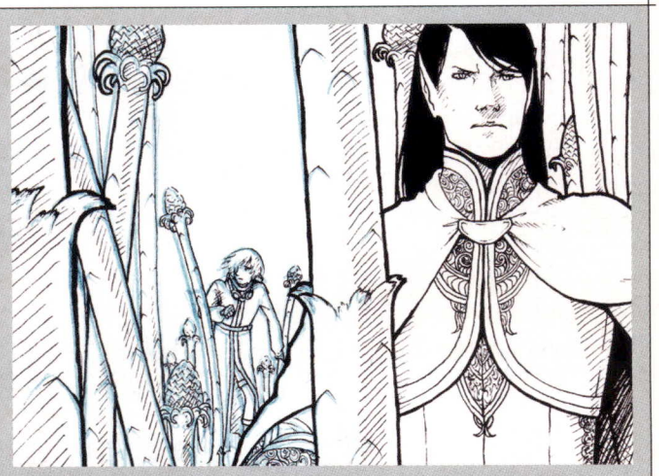
**2. Subtlety** Don't be afraid of using subtle tones – quite often less is more. An image covered in multiple tones runs the risk of becoming muddied and difficult to read, which ruins composition and clarity. Build each layer up carefully, being sure to take a step back every so often to check that your eye can read the image without struggling or getting distracted.

**3. Detail** Use tone to hint at details that lines would make too garish. Tone is an extremely useful tool for defining a background with a real sense of depth behind heavy linework, for example, cracks in walls or leaves on distant trees. You can also use it very effectively to hint at different kinds of textures such as soft skin and the reflective surface of water.

# Quick fix question

"Why do some illustrators sketch with blue pencils and not ordinary ones? Is there an advantage to this?"
Feng Chiu

**Yep! If you're like me at all and prefer to ink directly on top of your pencils, then if you draw in black you have to erase these lines and risk damaging the ink work.** Blue pencils mean that you don't have to erase at all as they are less likely to show through, and you can erase them digitally very easily in something like Photoshop. It also means you don't have to work out a lightbox system, which can be pricey!



# Manga shades

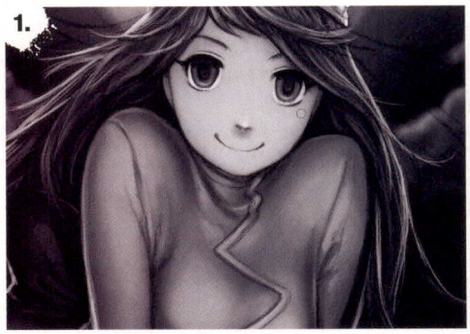
"How can I colour manga-style art without overdoing it?"
James MacNeil

**Since manga art is often bright and vibrant, the easiest way to inadvertently overdo it is to make it overly saturated so that it ends up distracting the eye and compromising the image.** A good way to avoid this while keeping it strong is to work tonally in black and white first, then use a colour layer on top afterwards.

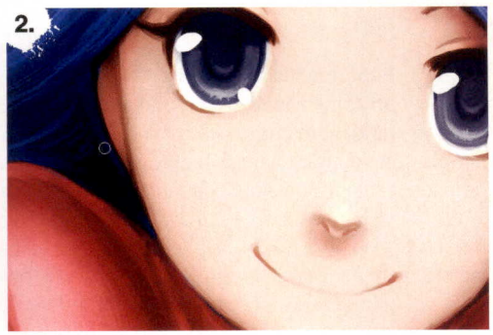
This will help you to keep your colours in check and be sure that the image you create is easily readable for the viewer, while retaining the potential to be bright and vibrant. Don't be afraid to use adjustment layers too. It's a common misconception that this is cheating, but they are actually an invaluable tool in helping you practise your colour work.

Finally, trust your eye to tell you when something is too much or you've gone too far – you'll often know intuitively.

1.



2.

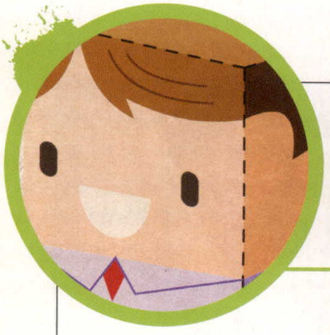


3.

**1. Work tonally** Working in black and white enables you to keep your image in check, meaning that you can make sure each element of the artwork stays controlled and won't fall prey to becoming cluttered or too saturated. It also helps train your eye to see the relationship between tones and the kinds of colours they equate to. With enough practice, it will become second nature.

**2. Colour layers** Though not a permanent solution to working with hues, colour layers in Photoshop are an excellent way of practising how to keep control over your saturation without the worry of messing up. Combined with working tonally, they will really help you start to understand the relationship between colour and tone, and how it can be used to push an illustration.

**3. Trust your judgment** Remember to sometimes let your eye and aesthetic sense take over. You'll often be able to feel when an image is right, but it may take some practice to learn to listen to that gut instinct. It can be hard not to overwork an image if you're unsure about it, but quite often it is the best course of action to leave the image for a day or two if possible then come back to it.



# Focus on...

Key skills for illustrators, designers and digital artists

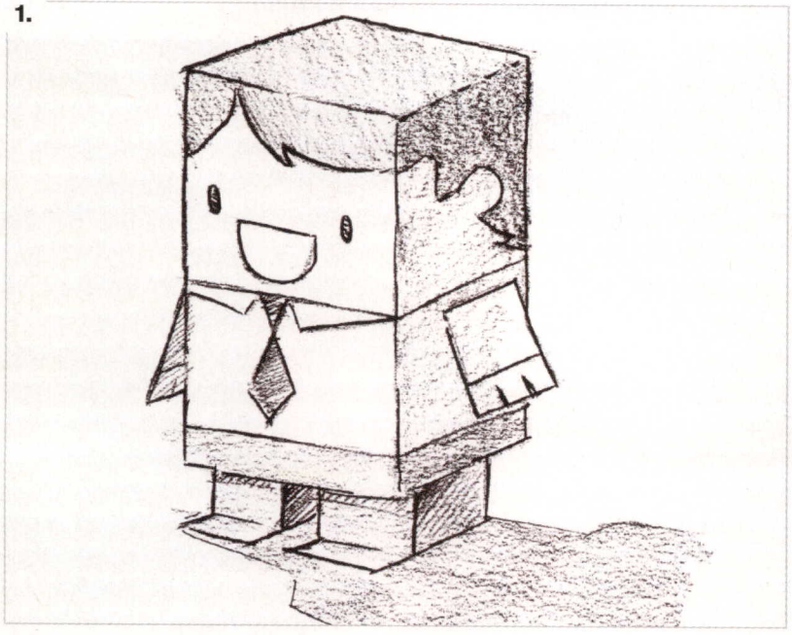
## Vector characters

"What are your suggestions for getting a striking papercraft style in an illustration? I want to create an image with Foldee characters"
Jared Cullins

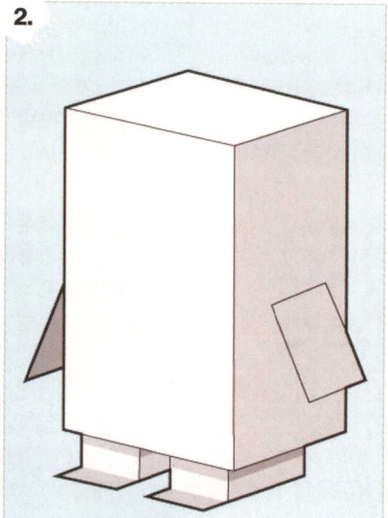
**Papercraft is an intricate artform in itself, with models ranging in complexity from simple cuboid characters to highly detailed, scale models of spaceships.**

When trying to re-create a 3D paper model effect in a 2D illustration, the key factors to concentrate on (once you've got your concept) are texturing and tonal shading. For the sake of this example, we'll be looking at a more simple, cuboid-shaped character rather than a full on diorama of the Millennium Falcon, but you can choose to make your subject as simple or complex as you like – the basic principles still apply.

1.



2.



**Paper textures**
I overlay paper textures on the character for authenticity as well as the background for a bit of cohesion across the image.

**1. Create the character** We'll start by drawing out a relatively simple cuboid character for the Foldee. Simple, stylised characteristics will work best with this type of illustration, so think carefully about his personality and how that comes across. Now think about how to shade him appropriately, including the placement of the light source and how that will affect shadows. For this example, the light source is in the top-left corner of the illustration.

**2. Render as a vector** As an animator by trade, I will be using Adobe Flash to showcase this papercraft style, but the principles are the same across most vector art packages. Draw out your chosen character and shade the panels with the position of your light source in mind. Rendering in vectors is ideal for this kind of image as not only can it be resized without any loss of quality, the look produced is typically associated with character work.

**3. Select your textures** Next, we want to bring some life to the 3D paper model by adding textures, and you have several options as to how to do this. You can photograph or scan some rough-quality paper and import into your document, or you can download an image of card or parchment from one of the many free texture sites on the internet. Alternatively, you can always purchase hi-res stock images for a nominal fee on the web.

**Flash alternative** I created this piece in Adobe Flash animation software, but a similar look can be achieved in Illustrator.

**Light source** Use simple variations of tone and subtle gradients to suggest shading. Bear in mind where the light is coming from for a convincing 3D look.

3.

4.

5.

**4. Apply texture to the model**
There are various methods you can employ when including textures in an image, but the thing to remember is that there is no right or wrong way as long as you are happy with the end result. I tend to lay the texture over the model and, after converting it into a movie clip as my image is intended for animation, play with the blending options. I have found that Overlay or Multiply produce the best results, but experiment with this.

**5. Finishing touches** Finally, we need to mask off the texture layer by using a duplicate of our Foldee character as the mask. Feel free to add dotted stroke lines to the character to replicate folds, adding a more authentic feel as if he was once a flat net that has been assembled. A generic paper background layer and a directional shadow help to complete the scene and you can create a population of other papercraft characters to join him too.

**Cheat tip**
Stuck for some Fifties inspiration? Take a magazine spread and try repurposing it using some simple geometric shapes and patterns.

Cheat Guide

# Mid-century aesthetic

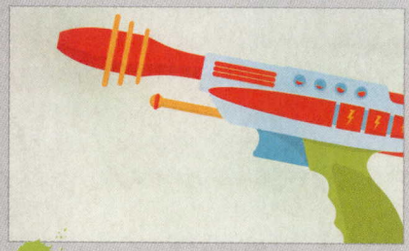
## James Oconnell explores this influential school of style

### 01 Understand the origins of this style and how it is used

**In the Fifties, America was flourishing.** The war was over and people were living their lives behind quaint, white picket fences. Little did these folk know, but at that time artists were setting the style that would become an incredibly sought-after type of illustration right there and then. It has been given many names throughout its journey to the present, including retro and modern, but the most commonly used term for this style is mid-century aesthetic.

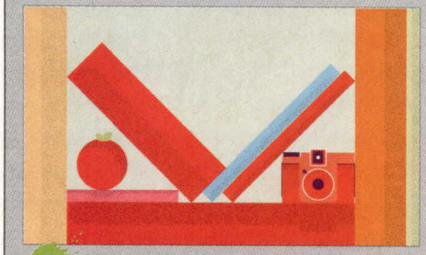
Some prominent names in this area include the late greats Saul Bass, Alvin Lustig and Paul Rand to name but a few. Looking at their work you can immediately observe the use of warm, flat colours, simple geometric shapes and a very stylistic kind of typography. Throughout this thriving movement, its style has cropped up on film posters, advertising suites, commercials and cartoons, permeating our culture, and conceptually the work in this area seems to never date, feeling fresh and relevant even when used in artwork today.

The aim of the following tutorial is to understand the appeal and application of the aesthetic, from the raw conception of the idea through to its execution.

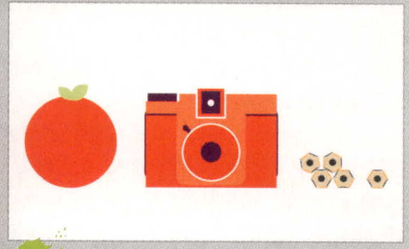


**The future** Although the area is laden with visions of picturesque white picket-fence quirkiness, don't let this fool you. The style has such a broad use it can commonly be found applied to projects within the sci-fi and futurism area. Be it a spectacular view of a neo-classical house or a fictional alien's ray gun, you can get an illustrious sense of fantasy meeting the real world.

**Bold yet muted colours** Many Fifties movie posters and book covers comprised pastel shades mixed with deep, powerful reds and purples. The synthesis of these tones gives the eyes a sense not of merging images but more of connecting the colours. The harmonious sensation created gives the aesthetic a powerful presence – one that has stood the test of time.

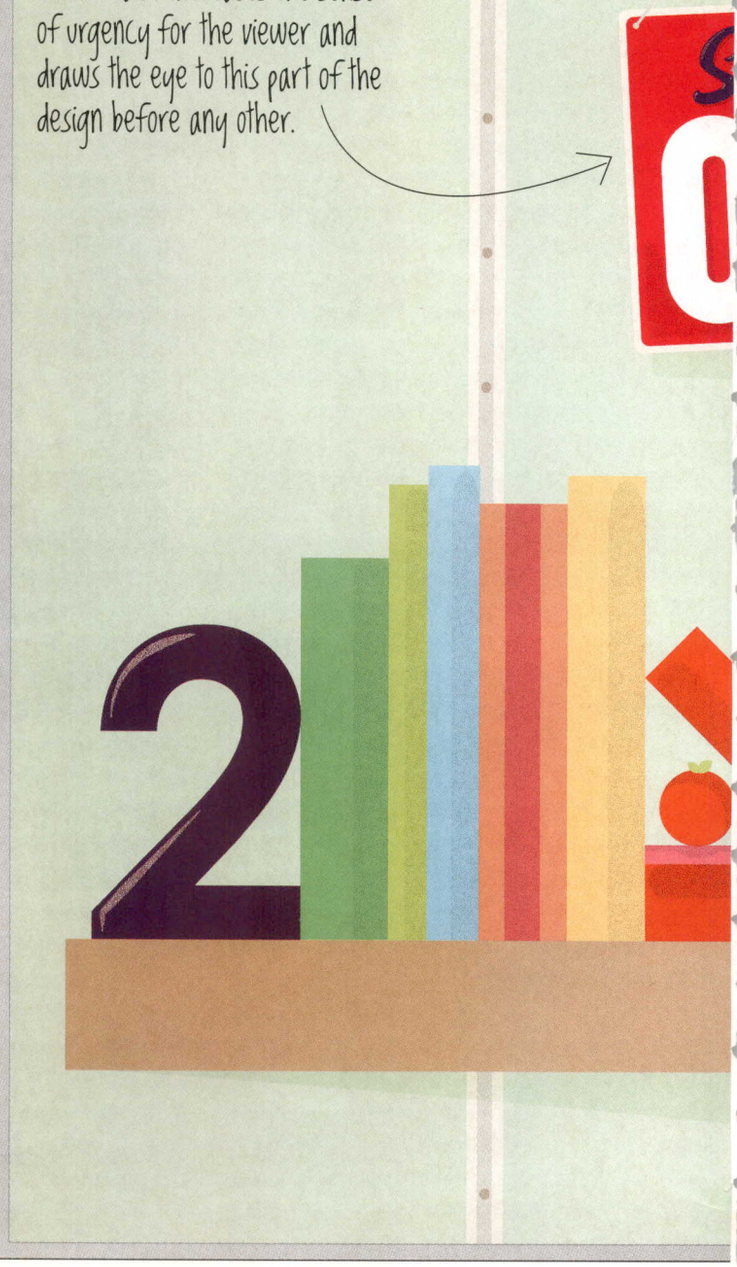


**Patterns** Partly due to the nature of this style, patterns are a key aspect of unlocking the depth of field within a piece of work, and, when used correctly, you can achieve amazing results. Thinking logically about where shadows and highlights may appear within your piece, you can begin to apply multiples of shapes such as circles and squares to create a faux shadow effect.

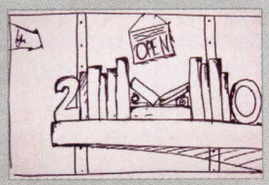


**Simplicity of form** Keeping things simple is one of the key ideas to think about when approaching your design. Taking objects from everyday life and stripping them down to their bare essentials is core to the aesthetic and adds to the overall appeal. Take an object and see if you can create it using the Circle and Square tools in Illustrator – you'll be surprised by how easy it is.

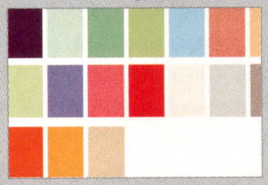
Mixing the subtle tone of the green with the bold colour of the red creates the illusion of depth of field. It also increases the sense of urgency for the viewer and draws the eye to this part of the design before any other.



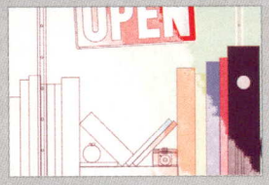
## 02 Five basic steps to producing a mid-century illustration




**Layout** Scamp out a quick drawing to see how your piece is going to come to life with shapes and shadows.



**Colours** By choosing a set amount of colours you can stop your ideas running away with you at the conception stage.




**Linework** After scanning in your sketch, begin tracing with the Pen tool (P). Start applying the colours from your swatch list.

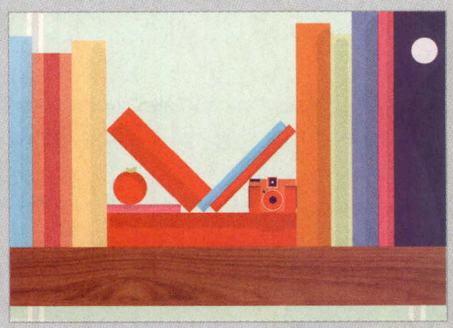
**Patterns** When the colouring is completed, start to add patterns, picking out areas of light and dark as you go.

**Texture** Drop a textured image on top of your work for a worn look. You could use the Film Grain filter for this effect too.

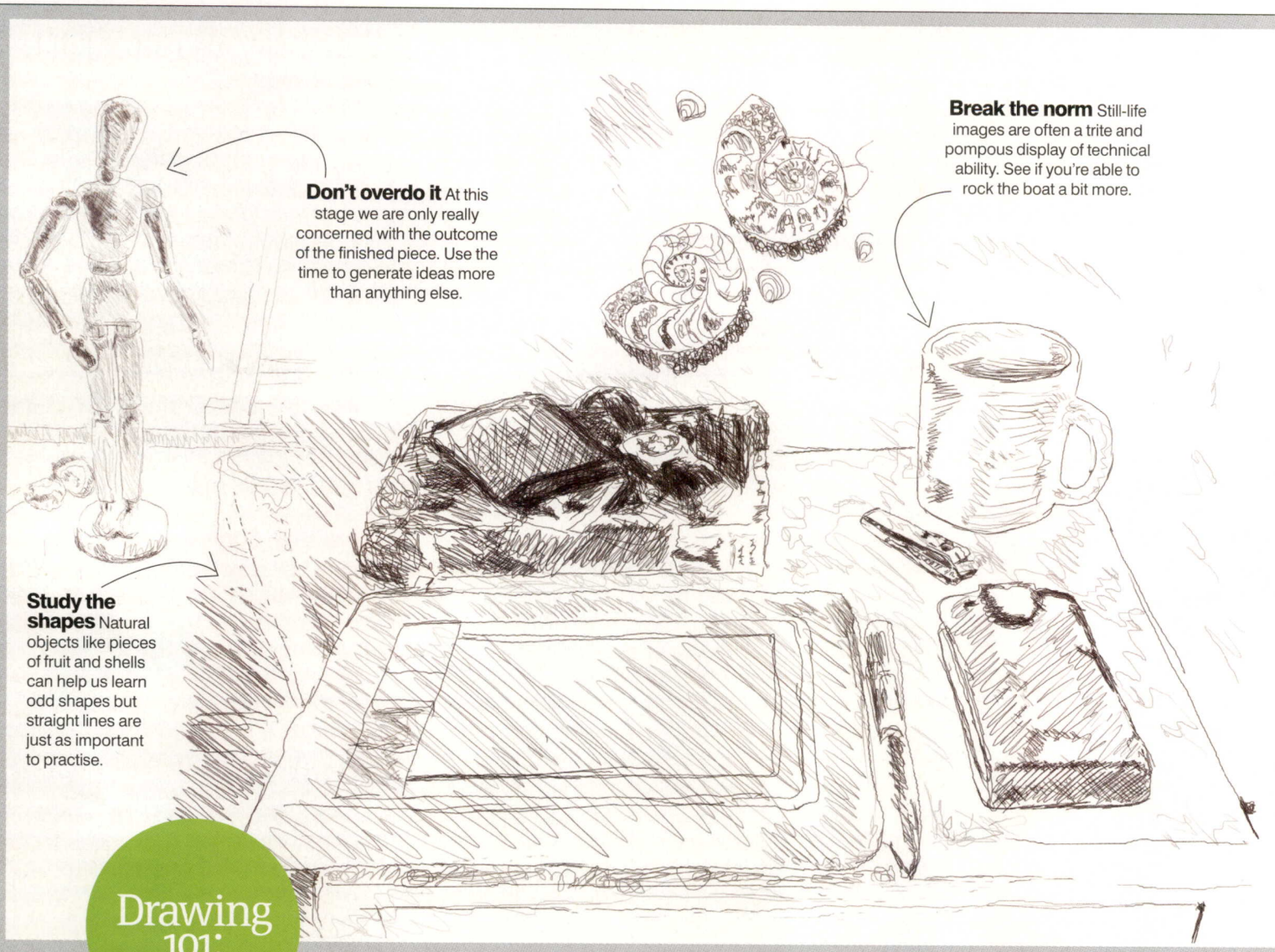
A lot of Fifties movie posters tended to have the important details through the centre of the piece. I used this to my advantage by creating a natural dip in the bookcase, which would lead down from the bold sign above.
This shadow was created by applying the Multiply blend mode to the shape. It gives it a feeling of overprint, which was a popular design element during the Fifties.

## 03 Incorporate key design elements for an authentic image

**Use typography** To really give your environment life, you can explore the varied typefaces used in mid-century pieces. Going for something with an American vibe generally creates a nice effect. Looking at the following example, I have applied a curvaceous Cooper Black to get across that quirky Fifties feeling, and then a condensed sans serif option to maintain the sci-fi edge. Other typefaces such as subtle cursives and script fonts could also get across the feeling of the genre.



**Mix media** It's important to keep in mind that the guides talked about on these pages are simply one approach to the genre – don't be afraid to step out of your comfort zone and explore mixing different media. A fun route you could take would be to combine photographic elements. Within this example I have applied a wooden image to the base of the design. Try implementing pieces within your own artwork to achieve unique results.


**Don't overdo it** At this stage we are only really concerned with the outcome of the finished piece. Use the time to generate ideas more than anything else.
**Break the norm** Still-life images are often a trite and pompous display of technical ability. See if you're able to rock the boat a bit more.
**Study the shapes** Natural objects like pieces of fruit and shells can help us learn odd shapes but straight lines are just as important to practise.

Drawing 101:

# Still life composition

## This issue we look at making the most of a still-life image through keen regard for shape and the highly studied area of composition

Artist info

Lionel Cutmore

**Country**
UK

**Media used**
Mixed

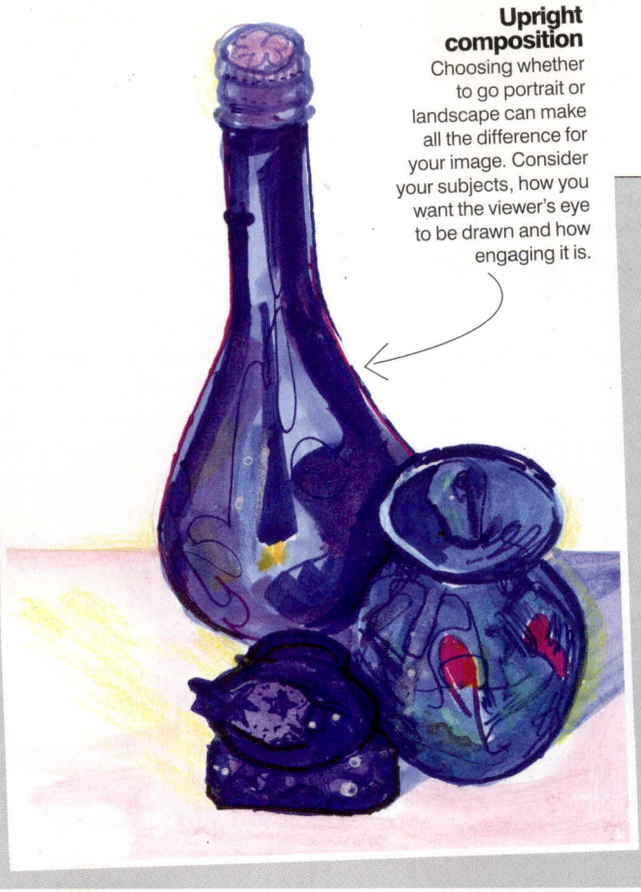
**About** Lionel works mainly as a commercial photographer and figurative painter in mixed media.

**There are many methods of attack to a still life.** Most involve strategic routes, and you can find yourself playing around with a number of ideas for componential items, shapes and surface textures. All of the concerns that face us in our endeavour are attributed and reduced to connotation and implied significance. Keeping this in mind is the key to a truly interesting image as opposed to a load of stuff thoughtlessly put together that ends up resembling a bread board, a loaf and some flowers.

Your first two choices for composition are symmetry versus asymmetry. Symmetry in a painting signifies harmony and perfection, giving a pervading sense that all is right with the world, hence the frequent use of this technique in religious art. The primary aesthetic function is decoration. On the other hand, then, asymmetrical images are emotionally active, offer contrast and are more aesthetically dynamic in nature.

Next we need to consider what objects to include in our still life. The dilemma here is whether the art is specifically about you or another person and therefore a portrait, or is it a more general statement? If you look at The Ambassadors by Holbein you can see that the still life items are a meticulously chosen (and rendered) mix of things that are relative to the two figures, while other items included are more generally symbolic. It is because of this conflict in choice that the painting is still debated years after its production.

Keep a viewfinder handy. It might be that your image isn't necessarily one that has to be deliberated and assembled on a tablecloth. The aesthetic key could be a geometric pattern that's waiting to be viewed from the right angle, in a corner of the room right under your nose.



**Upright composition** Choosing whether to go portrait or landscape can make all the difference for your image. Consider your subjects, how you want the viewer's eye to be drawn and how engaging it is.

# Portrait aspect

## It seems simple and logical, but there's a lot of baggage underpinning the portrait format

**This type of image is always about direct engagement between the viewer and the subject.** That's why they almost always feature symmetrical compositional shapes, using isosceles and scalene triangles that are centred. The main object doesn't really need room to look around the image. It's just you and it.

This kind of composition in a still life seems quite unassuming, but it's actually borne out of deliberate ostentation. Some of the most well-known examples of still life are also some of the earliest, for example the flower paintings created by the Dutch masters in the 16th and 17th Centuries. It's easy to assume they were simply painting pretty flowers, but in fact their realistically rendered bouquets often represented a rejection of the flamboyant religious paintings of the Southern Renaissance in favour of earthy, practical subjects and a culture embracing conspicuous consumption. Those tulips Jan Brueghel the Elder was so fond of were both a symbol of nobility and wealth, and were carefully bred in rare colours to be worth a mint. This kind of still life, then, may seem simple, but in fact it's all about swagger. Making the objects the focus of the piece with a triangular composition means that you're putting them right in front of the viewer and shouting "Oi! Look what I've got!"

# Landscape aspect More room to tell a story

**In landscape format, your images could form a symmetrical W or M, or a broad isosceles.** This is where you start to bring in the rule of thirds in regards to negative space. You should aim to create room for the viewer and for the objects, and also begin to create a golden section proper. This helps you to draw the viewer's eye around the image along a path you want them to take – great for telling a story through symbols and the use of iconography in your work.

**Landscape composition** Give your still life room to spread out in a vertical scene.

**Middle ground** That extra space means there's more of a chance for the viewer's eye to wander, so keep them in line with a cleverly balanced middle ground. The lid of the jar draws the eye up to the blue bottle, but if a viewer wanders down to the purple inks, those fat purple highlights on the bottle will bring them back into line and upwards again.

**Swing low** In the Western tradition, we typically read text and imagery from the left to the right. In imagery, we start at the bottom and move right and upwards. Take advantage of this natural tendency and draw the viewer around your image.

**Point counterpoint** The viewer's eye finishes up here, at the top of the bottle. Don't let them wander off yet! Draw them back, around and down with some subtly placed echoes (like shadow tones) from the main composition.

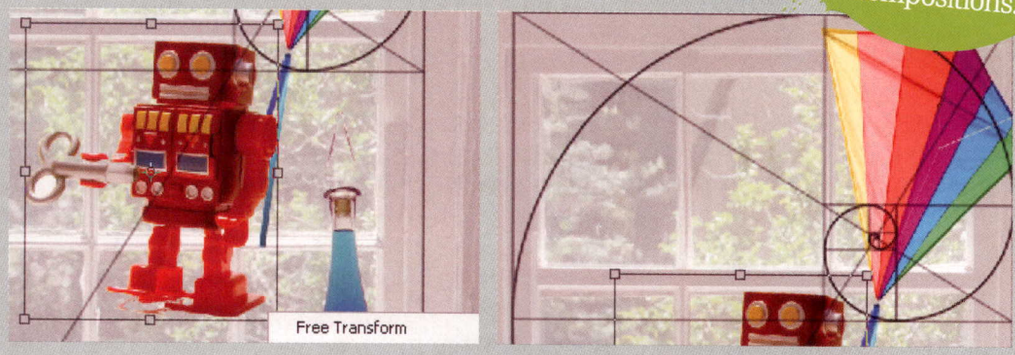
# Take it digital

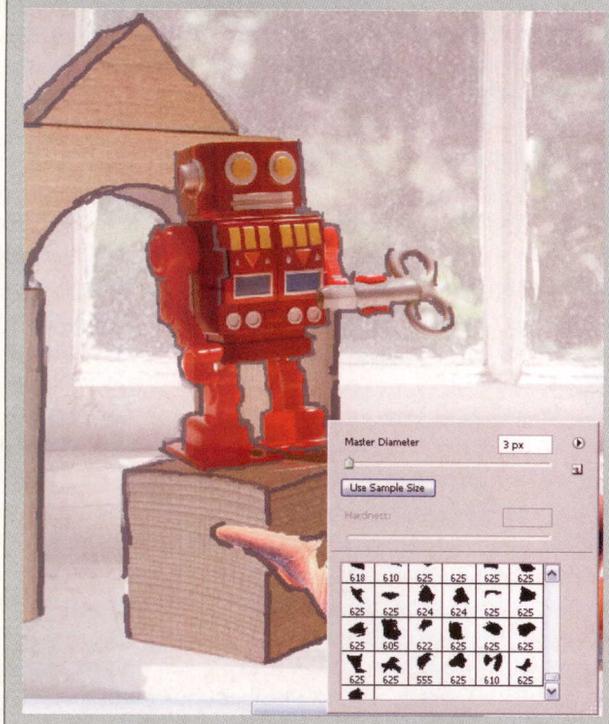
The crossover from graphite on pulp to the virtual canvas can be simple

**Tool tip**
Painter users can take advantage of the program's built-in Divine Proportion tool to help with compositions.

### 1. Compositing

In many ways, this is the part that requires the most creativity. With your guides and grids set up, you can now bring diverse components together for the finished piece. You can combine photography with original artwork and also anything within your own digital resources. Using Photoshop, cut and paste items with the Pen tool (keyboard shortcut P) and place them within your canvas according to the grid.




### 2. Retouch and draw

The first thing to make sure of here is that you've named your layers; finding items can be hard enough even with the best naming structure as you'll see that they build and build. At this stage you may also want to think about establishing a rough palette scheme either with the Match Color command or in a more general way with a Hue/Saturation adjustment. Make a new top layer named Outline, set its blending mode to Multiply and this will give a tracing layer.

### 3. Paint

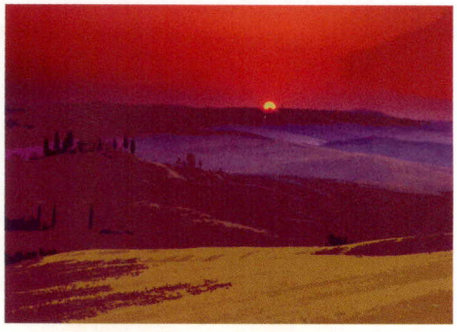
This is the bit that can't strictly be taught. The best way is just to get stuck in. You can work directly on your sketch or reference layer, or continue to build in new layers like a painting. If the brushes in Photoshop are too restrictive, there are plenty available to download and add on, and there are also many tutorials on making your own custom brushes on various web sources, lending your work an even more individual edge. Use the Opacity and Flow sliders to act as your brush pressure and wetness.

# Next issue

## Discover how geometry and colour affect a landscape

**We continue to look at composition and observation, but in the next issue we turn our attention to the outdoors and how to construct a landscape according to geometric principles.** You see, it's not all about truthful rendering. In fact, sometimes it's about lying through your back teeth, rearranging the facts and using card tricks and unbelievable fibbery to create something believable. Come on, even the great John Constable, renowned for his departure from the romantic period with its rose-tinted view of colour knew how to tell the odd whopper.

We'll explore the history, principles and techniques of great landscape composition to create and render stunning scenes.

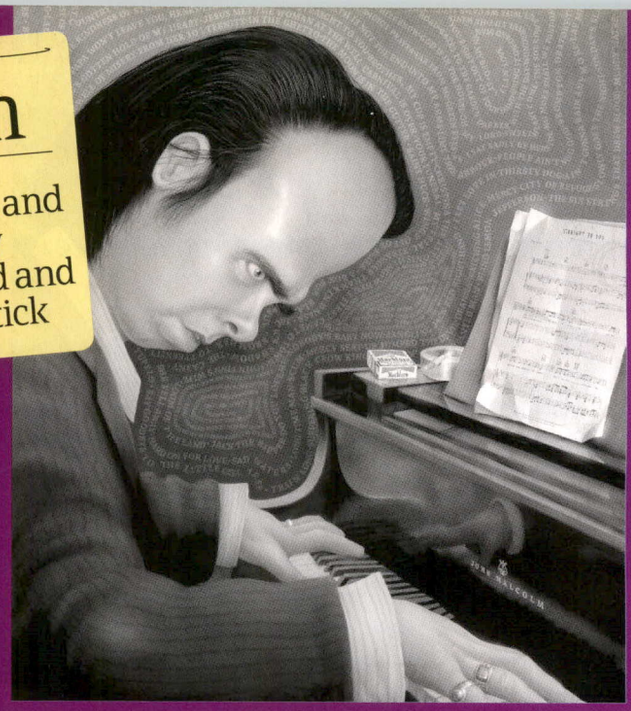


**Develop themes** Art can be about everything or nothing. Here we have a window scene. The items and the playful colours suggest that it might be a child's room. Such scenes are easily transformed from something playful to something more sinister. Consider the use of a doll's face with a nice smile compared to something blank and expressionless.
**Palette knife** The Single Row or Column Marquee tools can be used as a sort of palette knife. Make a duplicate layer of the one that you want to give the effect to and hit Ctrl/Cmd+T to use the Transform tool. Hold Shift to confine proportions.

# Lives of the artists

# John Malcolm

Meet the artists, illustrators and designers that are currently rocking the digital art world and find out what makes them tick



> A big part of getting better and developing as an artist is acknowledging... that we can all learn something
>
> **John Malcolm** Illustrator

**A lot of the work I produce, and the subject matter I prefer, is shaped by a lifetime of influences and inspirations.** I loved to draw, paint and read as a child. The Seventies were perhaps a more innocent time and I was regularly allowed to wander off to the library unaccompanied. I was a great fan of Tolkien's *The Hobbit* at this age and that, along with my interest in art, soon led me to fantasy and science fiction art books (some of which are no doubt unsuitable for a primary school child). Between these and the covers of sci-fi and fantasy paperbacks, I became familiar with artists such as Frank Frazetta, John Howe, Rodney Matthews, Patrick Woodroffe, Boris Vallejo, Brian Froud and a whole host of other admirable people too.

Today I still have a deep love of art books. They inspire me and I've even gone to the bother of hunting down and buying some of my particular childhood favourites.

The internet now enables anyone to find new artists, new techniques and loads of inspiration without leaving your home. This has led me to acquire yet more art books. Some of my newer favourites are *Imaginative Realism* and *Color and Light* by James Gurney, and *Out of the Forests* by Paul Bonner. Neither of these two artists work digitally, but the wealth of inspiration and learning available would benefit any artist no matter the medium.

## John Malcolm's best-kept art secret...
### Don't reinvent the (colour) wheel

> Learn from other artists. Everything, from tutorials in digital art magazines to the works of long-dead masters, is fair game. We can strive to understand perspective and colour theory, but we don't have to work them out from scratch

I think a big part of getting better at what you love doing and developing as an artist is acknowledging our inspirations and admitting that we can all learn something from others. A great example would be digital art tutorials. I've yet to read through a single one without learning something or, at the very least, being inspired. Visit my website for more of my digital work: johnmalcolm1970.co.uk.

**Ogre** 2011 **Painter**

**Area 51 Alien** 2010 **Painter, Photoshop**

# Free art resource CD

Load CD

It doesn't stop here. Load up our free disc and you'll find a wealth of inspiration and instruction for all kinds of artists and art styles

## Microsoft Windows

We support Internet Explorer 8, Firefox and Chrome unless otherwise stated. The CD-ROM should Autoplay once placed into your disc drive. If not, please follow the instructions below:

1. **Browse to My Computer.**
2. **Right-click on your CD drive and select Open from the drop-down list.**
3. **Double-click the file called 'launch_disc.html'.**

## Mac OS X

We support Safari, Firefox and Chrome. The CD-ROM interface will not autorun when placed into your SuperDrive. Instead...

1. **Double-click the CD icon on your desktop.**
2. **Double-click the icon called 'launch_disc.html'.**

## Disc problems

If the menu doesn't run or your disc is faulty then we will replace it free of charge. Just email us listing the problem at daxtrahelp@imagine-publishing.co.uk. Please don't send mail about the disc to the editorial team, as that is the wrong department for dealing with your problem.

**24 Minutes of video**
Learn some essential digital painting techniques

**50 Comic-book poses**
Amazing, high-resolution reference material

**127 Photoshop brushes**
A range of tips for messy ink splats and strokes

**60 Postcard textures**
Get retro appeal with these authentic effects

## Video tuitorial

### Painting techniques video tuition

www.fzdschool.com

FZD School of Design caters for both professionals looking to further their skills and for students who want to break into the entertainment arts industry.

This issue we're delighted to bring you a free, 24-minute video tutorial by industry veteran and school-founder Feng Zhu. Focusing on painting digitally using traditional methods, Feng explains some key painting techniques that include reflective shading, colour matching and depicting highlights.

Digital Artist resource disc 24
digital artist
© 2011 Imagine Publishing Ltd
Free with issue 24
Video from FZD School of Design
Your complete guide to painting concept scenes in Photoshop
Plus: 127 brushes, 75 stock photos, 60 textures and more!
COMPACT disc DATA STORAGE

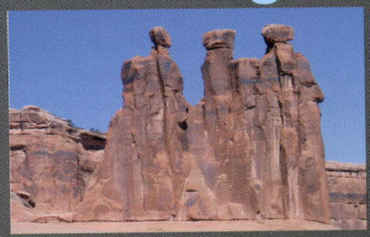
## Tutorial files

All the essential files you need to follow along with our tutorials.

## Comic photos

Check out these high-resolution photos of a medieval warrior and pirate from www.photo-reference-for-comic-artists.com.

## Stock images

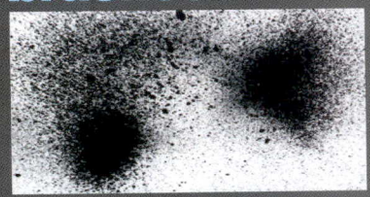


Pixmac provides 25 high-resolution stock photos of mountains, foliage and more.

## Vintage textures

Create retro imagery with these 60 free postcard textures from www.fuzzimo.com.

## Photoshop brushes



From Photoshop Tutorials comes 127 inky Photoshop brushes to enjoy.

Discover more at **www.digitalartistdaily.com**

**Issue 25 of digital artist is on sale 6 October 2011**

TREAT YOURSELF
TO A
SERIAL KILLER
£0.63*
Creative, conceptual, unusual, wild...
Enjoy 14 million images from £0,63 each
and feed your creative skills.
Trust the European leader of creative resources!
Phone 0208 816 7284 **
www.fotolia.co.uk
fotolia
REFLEXION FAITE *XS standard. XL standard from £5.04. 8 credits – © Olly # 22297454 – ** local call rate